

ASCAP, Face Slapped By High Court, May Have to Reorganize

New York—Attorneys and legal advisers for ASCAP, who for many years, until recently, boasted that they had never lost a case in court, are taking it on the chin these days. One of the most devastating blows ASCAP has ever suffered came two weeks ago when the U. S. Supreme Court in Washington upheld the validity of both the Florida and Nebraska statutes attacked by ASCAP, deciding the Federal copyright law does not establish the right of copyright-holders to pool their resources and take actions which state governments frown upon as "restraint of trade."

Justice Hugo Black decided, in his opinion, that "whatever the state legislatures deem contrary to the public interest can be forbidden so long as the U. S. Constitution is not impinged."

Induces More 'Anti-ASCAP' Laws

The decision, concurred by all except one Supreme Court judge, Frank Murphy, was interpreted as a death-dealing blow to ASCAP. Anti-ASCAP legislatures in states throughout the nation now have a "go ahead" to enact measures which would attack ASCAP and defeat its purpose, under its present setup.

Tin Pan Alley men interpreted the far-reaching decision as meaning that the ASCAP organization might have to be completely revamped. ASCAP officials, on the other hand, regarded the court's ruling as a clamp on the society's doing business in Florida and Nebraska and in no way a sign that the society would have to be completely reorganized.

But if anti-ASCAP legislation in Nebraska and Florida was found legal, song men argued, then other states may now follow suit. Wisconsin has long been a boiling pot, and only recently the state senate in Milwaukee adopted a resolution (Modulate to Page 23)

Herbie Kay Is Sued for \$25,000

Cincinnati—A \$25,000 damage suit was filed two weeks ago in Common Pleas Court here against band leader Herbie Kay by Della Shadoin, mother of Neal Shadoin, the Kay bass man who was killed in an auto accident on a one-nighter trip near Westborough, Mass. Feb. 28.

The Kay band was appearing at Coney Island amusement park here when the complaint was filed. It charged Kay's "agent," the driver of the death car, with negligence in driving 70 miles per hour.

Trombonist Dies Of Crash Injuries

Erie, Pa.—Charlie Demos (Chimardas), 24, band leader and trombonist formerly with Jack Crawford, Ernie Palmquist and Ralph Webster, died in St. Vincent's hospital here May 19 of internal injuries suffered a week earlier when the Army truck in which he was riding sideswiped a car and crashed into a gulley at Kearsarge, seven miles south of here. Demos, who had been in the Army since February, was a member of the 112th Infantry band stationed at Indiantown Gap near Erie.

Last year Demos led his own band on a long date at the Delta Club in Crowley, La.

Wingy Tries it Again with a 14-Piece Band

San Diego (Special)—Wingy Manone, in a press letter to *Down Beat*, rasped enthusiastically, "Man, man, I finally got me a big busting blasting screaming 14-piece band that you will solid hear about soon. . . . I am following Ben Pollack's band into Sherman's here June 16. . . . Dig my new Bluebird recording of *Stop the War, Them Cats Are Killin' Themselves*."

Los Angeles—Wingy Manone, the mono-flipped trumpeter-character, makes his debut at the head of a 14-piece combo here this month. MCA had the outfit set for a date at Pasadena Civic Auditorium and a location job in San Diego which wasn't officially revealed but will probably turn out to be Sherman's.

'Weed' Lands Milt Mesirow In N. Y. Cell

New York—Milton (Mezz) Mesirow, Chicago-born clarinetist, who is said to have originated "jam sessions" among jazz musicians, is being held in custody here on a charge of illegal possession of narcotics.

Mesirow is awaiting sentence in jail. He was found guilty by a judge of carrying marihuana cigarettes in his pockets. Police said it was not Mesirow's first offense.

A two-year "stretch" in New York County Penitentiary probably will be handed "Mezz," according to county officials. Mesirow has made many "hot" records and is a particular favorite of Hugues Panassie, French critic.

DOWN BEAT

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Three Blind Americans?

by CARL CONS, Managing Ed. of *Down Beat*

Artie Shaw "I Hear No Evil"
John Hammond "I See No Evil"
Orson Welles "I Speak No Evil"

IT'S AN ALL-STAR CAST. Three brilliant young Americans who refuse to recognize evil. They can neither see it, hear it, nor speak in its presence.

It's hard to criticize people you like and admire. Because we appreciate their personal charm and their creative ability doesn't mean we must excuse them when they act blind.

Blindness, especially in our friends, should be treated at once. Either by shock, a pair of glasses or a shepherd dog to lead them.

If they prefer the braille system, the least we can do is to point out that blindness.

(Modulate to Page 10)

On the Cover

One of the best-liked vocal groups in the game, The Smoothies are now part of the new Art Jarrett band, in its debut at Chicago's Blackhawk restaurant. Charlie and Little Ryan are the boys, Babs Stewart the girl.
Ray Rising pic.

Marion Hutton Bears a Boy

New York—It's a boy for Marion Hutton, former Glenn Miller sparrow. Weighing 8½ pounds, her son arrived May 26 at Lenox Hill Hospital here.

Miss Hutton is the wife of Jack Philbin, manager of Johnny Long's ork. They were married secretly last summer. Reports are that Marion will return to the bandstand within a few weeks.

Blond Candy



Chicago—One of the whackiest of the musician-comics working with bands around the country is "Candy" Candido, the Ted Fio Rito bassist. He put on this get-up as a gag at rehearsal one day. It slew the guys in the band, so he worked up a routine using the stuff along with his "three voices." It kills 'em. Pic by Tal.

Joe Mooney To Teagarden

New York—Changes in Charlie Teagarden's ork, currently at Donahue's in Jersey, find Joe Mooney in on piano, replacing Neil Spaulding. Mooney, a former Paul Whiteman man, also arranges. He and Fud Livingston are scoring most of the material for Teagarden's book.

Billy Usher has been added as vocalist and Vic Angle, former Red Nichols tub-thumper, succeeds Mac McGrath on drums. The band broadcasts over Mutual.

Lombardo Wins Big Boat Race

New York—Guy Lombardo, who races his speedboat not as a publicity gag, but because he loves racing, hung up his first big motorboat victory and also took the first leg on the new Fite Memorial cup by driving his 225-cubic inch hydroplane *Tempo IV* over a 43-mile course in 51 minutes and 14 seconds on May 31.

Lombardo, whose home is on Long Island sound, competed at Ocean City, New Jersey. He has been practicing all spring and hopes to win numerous trophies before the end of summer.

Biagini Managing New Venuti Band

New Orleans—A friendship dating back to 1924, when both Joe Venuti and Henry (Hank) Biagini were playing with different bands at Detroit's Greystone Ballroom, was climaxed last week by a merger of Venuti's and Biagini's talents. Biagini has taken over as personal manager of Venuti's completely revamped ork and before the band had closed June 6 at Hotel Roosevelt here, Venuti's crew had broken all records for the spot in its off-season.

Kay Starr Remains

Harold Kiley has been hired as full-time arranger for Venuti. Kay Starr, fem thrush, remains with the band. She was slated to go a month ago but improved work and the reaction of hotel audiences here convinced Venuti he should keep her.

The new Venuti band, with Biagini rehearsing it, also has new faces in Joe McDade, sensational tenor saxist who doubles on every instrument in the band except

drums; Fats Daniels, clarinetist and alto saxist; Gene (Polecat) Parvis, drums; George Kohler, piano, and Jack Beck, first trumpeter. Don Boyd, whose hot trombone has caused much talk among New Orleans musicians, remains with Venuti, and is heavily featured.

Now on Tour

Don D'Arcy is out as male vocalist. Venuti has been using a vocal quartet, and songs by Miss Starr. Biagini and Venuti first met in 1924 when Venuti was fiddling for Jean Goldkette. Biagini was in the Orange Blossom band—which he (Modulate to Page 23)

Byrne Hires Don Redman Full Time

New York—Don Redman has been signed as a staff arranger for Bobby Byrne's band, working full time for the young trombonist. Byrne and his crew went into the Hotel Pennsylvania June 9, opening the roof for the season, as Gene Krupa moved out of the Cafe Rouge downstairs.

Several new faces were in Byrne's band at the opening. Don Ruppersburg, former Charlie Barnett trombonist, is on second, replacing Russ Brown, who went with Muggsy Spanier. Bobby Burnett is doing all the hot trumpeting. Roque Dominick came in on fifth sax from Claude Thornhill's band. Others in the Byrne band:

Charles DiMaggio, Jerry Yelverton, alto; Bunay Hardack, Don Byrne, tenors; Johnny Mariel, George MacDonald, trumpets; Sid Brantley, Don Matthews, trombones; Louis Carter, piano; Dick Farrell, drums; Abe Siegal, bass; Dick Skinner, guitar; Dorothy Claire and Stuart Wade, vocalists.

Skinner until recently was an arranger. Now he's holding down Byrne's guitar slot, replacing Joe Gibbons. The Byrne gang is set at the Penn for at least six weeks.

Chirper Wed



Worcester, Mass.—This lovely New Englander, vocalist Lynne Sherman, last month became the bride of Milton Ebbins, sharp young manager of the Count Basie band. Lynne started her career with Boston bands a few years ago, more recently was singer with the Sonny Burke (San Donahue) crew. The couple are honeymooning this month.

'My Band Does Not Imitate Duke's'-Barnet

by CHARLIE BARNET

I'd like to clear up something that's been causing too much confusion for too long—about my band and Duke Ellington's. People have been saying that my band tries to "imitate" Duke's and that our whole organization is just a second-hand Ellington set-up.

My band doesn't imitate Duke's. It never has and never will. We play some of Duke's music, sure; probably more of it than any other band aside from Duke's own; but there's a story attached to this which calls for more detailed explanation.



Barnet

of Ellington's greatest admirers. I probably have one of the biggest

collections of Ellington records in the country, and several of the boys in my band are just as fanatical about the Duke as I am.

It was because of this admiration, not in spite of it, that I never used to feature Duke's compositions with my earlier bands. I felt that the combinations I had before the present one were not quite strong enough musically to do anything like justice to Duke's music.

Then, three years ago, I decided to form another band, based on my own musical tastes instead of the public's, and if this didn't register commercially I was just about ready to throw up the whole business. I hired men who I believed felt the same way I did about

music, men who were capable of playing stuff my other bands would have found too hard to handle. So for the first time I felt I had a group that was entitled to play Duke's music.

'Why Single Out Barnet?'

But mine wasn't the first band to play Ellington works. Hundreds before me had tried, and I suppose thousands more will do so after I'm out of the picture. Many of Duke's greatest works have been published as stock arrangements, as sheet music and as material for every possible musical medium.

(Modulate to Page 19)

Teamsters in N. Y. Insist on Hauling Horns

New York—Musicians here still can't believe it, but the teamsters' Local 817 strike against Local 802 of the musicians' union, which started as a farce and was deemed ridiculous by everyone in New York except the 200 teamsters who comprise the union, has become a tragic act which is bringing all of trade unionism one of the most damaging "pretexts" any union squabble has ever received.

Demand \$10 Per Day

It all started recently when the teamsters demanded that "name bands," upon arriving in New York to play theater engagements, hire union teamsters to carry instruments out of their cars and trucks into the theaters. The union demanded \$10 a man by day and \$20 a man by night.

James C. Petrillo, who was busy trying to arrange the AFM convention in Seattle, gave the teamsters a magnificent fluff-off and refused to listen to demands. So the teamsters placed pickets in front of theaters. After a week several theater men met and agreed to terms. Petrillo, however, who figures a piccolo player can carry his instrument from the curb to a theater backstage without paying a teamster \$10 or \$20 to do it for him, at press time had refused to okay the deal. The AFM, it was said, was "thinking it over."

Strike Termed Ridiculous

While newspapers deplored the teamsters' action, and poked fun at demands made by the luggage-carriers, musicians considered the teamsters' demands ludicrous. The strike was termed "ridiculous" by musicians, stagehands, newspaper columnists and editorial writers, and everyone else, apparently, but the teamster union executives themselves. Petrillo's refusal to agree to their demands was applauded by both jazz and "long-hair" musicians throughout the city. At Petrillo's quarters it was said the demands would be forgotten until he returns from Seattle.

Newton's Mixed Band Lands Summer Job

New York—Frankie Newton, Negro trumpeter, took a mixed band into the Green Mansions on Lake George in the Adirondacks a couple of weeks ago. The job is slated to last all summer.

Zeb Julian, guitarist, and Nat Jaffe, pianist, both white, are new men in Newton's combo. Joe (Flip) Phillips, also ofay, is on clarinet. Newton is using colored bass and drums.

Len Vannerson Gets T.D. Job

New York—Leonard Vannerson is Tommy Dorsey's choice as road manager of the Dorsey orchestra, currently at Hotel Astor. Vannerson, who succeeds Bobby Burns in the slot, for three years was road manager of Benny Goodman's band.

Vannerson started work for Tommy the night after he arrived here by plane from the coast. Martha Tilton is Vannerson's wife.

Lips Page, Billie Holiday Together

New York—The jump crew which Oran (Lips) Page has been using at Kelly's Stable, where he's co-featured with Billie Holiday and the Clarence Profit Trio, includes Scoville Brown, alto; Benny Waters, tenor; Ted Barnet, alto; Dave Rivera, piano; Bill Smith, bass, and Doc West, drums. Page fronts with his trumpet.

Page opened May 22 and was set indefinitely.

Quits B. Goodman For Woody Herman

Philadelphia—Jimmy Horvath, alto saxophonist, replaced Eddie Scalzi in Woody Herman's band last week. Horvath quit Benny Goodman to take the job. He's playing third. Scalzi left because he wanted to play first chair.

Miss America Meets Mr. Boogie



Detroit—A quartet of the racket's better looking folk gathered here in motorville, where *Beat* news-hawk Lou Schurrer gathered them together for this fetching pic late last month. The fine looking boy with the teeth and high forehead at left is Will Bradley. The beautiful job at his left is Pat Donnelly of Miss America repute. The cutie with the curls is chirpie Marion Stanfield, and at right is the goodlooking Detroit maestro, Tommy Marvin. *Down Beat's* Gordon Sullivan's pic.

Delegates Now in Seattle For AFM's Annual Conclave

by EDDIE BEAUMONTE

Seattle—Over 575 colleagues of conclave are here convening by this time in the 46th annual convention of the American Federation of Musicians.

Musiodom's majordomos, resplendent in sport shirts and boisterous badges depicting northwest lure, thronged the Olympic Hotel headquarters last week, gladhanding old acquaintances of the Indianapolis, Kansas City and former conventions and making new acquaintances by the score. This pre-convention revelry will diffuse into the more serious matters of law laying and other Federation business at hand, which will be covered in the next issue of *Down Beat*.

Ordell McLain, prexy of Seattle Local 76, has planned as the coup



"Let's see your card, Buddy."

'The Beat' on the Seattle Beat

As in previous years, *Down Beat* during the entire past week has been on the scene at the 46th annual convention of the AFM, held in Seattle. Staff correspondents Eddie Beaumonte and Gene Rickey covered the activities and meetings daily. Their full reports of new laws and important legislation changes will be carried in the July issues of *Down Beat*. The *Beat* is the only musicians' newspaper carrying full coverage of the conventions of the AFM, which argue and lay down the laws which govern the union musician's right to earn a living. Don't miss the July 1 and 15 *Down Beats*.

Gags No Gag In Seattle



Seattle—The gags on vocalists Pee Wee Hunt and Kenny Sargent of the Casa Loma band may not be a gag if a novel interpretation of an ordinance affecting licensing of hallroom is enforced here. One Walter Daniels, new head of the license department, says that if a "hallroom" (license \$75) employs entertainers such as vocalists or other variety acts, it becomes a night club or cabaret, and must have a \$300 nitery license. Seattle ballroom ops are fuming, and may have to throttle band vocalists if Daniels' will is worked. Pic by Eddie Beaumonte.

Hauer, Beller Join Spivak

New York—Tristan Hauer moved into Charlie Spivak's brass section at Glen Island Casino the other night, on second trumpet, taking Phil Rommel's chair. Rommel now is devoting full time to arranging for Spivak. He, Dave Mann and Sonny Burke are all making arrangements now.

Spivak is set at Glen Island until September, broadcasting over both Mutual and CBS. Another important change in Spivak's lineup finds Sid Beller, former road manager for Ben Pollack, coming in to manage Charlie's band. Beller succeeds Cy Manes.

New Yorkers Eye AFM Convention

New York—Eyes of New York's 22,000 union musicians, and those of bookers, singers, trade people and others in the trade, were turned toward Seattle this week as the annual convention of the AFM was being held.

James C. Petrillo headed the delegation of AFM members who left New York for Seattle last week. The 1941 conclave marks the first time that Petrillo has presided. Although a brilliant figure in the musicians' union for more than 20 years, it wasn't until the close of last year's convention, held at Indianapolis, that Petrillo was made president. He followed the 40-year rule of Joseph Weber.

Petrillo is expected to introduce legislation at the convention which will curb the activities of band "financiers" who put money into a new dance band under "pound of flesh" contracts which give them as much as 50 per cent of a band's earnings. Several changes affecting booking office contracts with dance bands also are expected. Musicians here are hoping, too, that some ruling will be made which would limit the length of "jumps" made by dance bands while on tour. Increasing number of highway accidents, several of which have injured and killed musicians in recent months, is the reason for a law of this kind.

Virtually everyone in the AFM offices here is at the conclave, and so are several high-ranking Local 802 execs.

Musso Quits James Again, Then Returns

New York—Vido Musso gave notice to Harry James a couple of weeks ago and signed a 1-year contract with Gene Krupa. Plans were for Musso to become a featured soloist with the Krupa band. Few days later Musso requested a release from his binder with Krupa. "I changed my mind," he said. Vido still has plans for forming his own band when the time is "ripe." Meanwhile he's with James' ork at Hotel Lincoln.

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New BG Radio Show from Chi

New York — Benny Goodman begins a new radio commercial July 17 in Chicago, with Holland Furnace Co. as sponsor. The show will run only for seven weeks during which time Goodman will make Chicago his headquarters, with a date at Hotel Sherman pencilled in.

Benny Gets Questionnaire

Irving Goodman, Benny's trumpet-playing brother, left the band last week after being classified 1-A by his draft board. He expects to go to camp about June 20. Benny himself received his draft papers and appears perturbed over the possibility that he might have to join the army.

Changes in the band find Artie Bernstein, bassist, out. He went to California to work in the studios there. Jimmy Horvath, alto saxist, left to join Woody Herman. Nick Fatool has been drumming, tempo-

orarily, and Benny says that Dave Tough will rejoin shortly.

Replacements for Irving Goodman, Horvath and Bernstein have not been set definitely, Benny using "subs" until he finds the right men.

Into Meadowbrook in Sept.

Jimmy Maxwell was out of the band for a month with an infected mouth, caused by impacted teeth. Ralph Muzzillo subbed for him. Cootie Williams has been playing regularly with the band since Irving Goodman left. Maxwell was reported recovered at press time. Goodman's ork has been signed to play at the Meadowbrook starting in September. Meanwhile, he and the boys will call Chicago home through July and August.



Colors Mix in the Name of Jump . . . Gathering place of the blow and stomp men of Detroit is the Burrwood, generally on Sunday afternoons. Spot is one of the better motortown steam rooms, and really takes a beating when these and other cats congregate to pummel the walls with their jam. The boys within lens-shot of this good Gordon Sullivan pic are, left to opposite, Mickey Steinke on drums, Ray Raine on accordion, Fritz Moore on tenor, Hoke Roberts (ordinarily a bass man) on clarinet, Reuben Evans on piano, Larry Mann on tenor, Johnny Faire on guitar, and Nap Trattier, cornet. Thanks to Lou Schurrer for shooting in the shot.

Dorsey Breaks Astor Record

New York — Tommy Dorsey's band has broken all records at the Hotel Astor and is doing the most sensational business of any band in the Greater New York area, according to Bob Christenberry, manager of the Astor.

While Gene Krupa fared poorly at the Penn., and with hotel biz, generally speaking, seriously off, Dorsey's terrific draw has kept the ropes up every night without a single miss since he opened late in May. Tommy is pretty well satisfied with his lineup now although he has been seeking a clarinetist to fill the chair he left empty when Johnny Mince pulled out two months ago. Will Bradley's crew will follow Tommy's at the Astor in July.

The BIG TRIPLE PLAY

in the **DRUM WORLD**

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Down Beats' In Carl Hoff Combo

New York — Carl Hoff is featuring the "Four Down Beats," a hot instrumental combo, with his new band at Blue Gardens in Armonk outside N. Y. The "Beats" comprise hot fiddler Danny Gool, Joe Sinecore, guitar; Jack Zadoff, trums, and Vic Gerard, bass. Hoff's plans to use Art Ryerson in guitar fell through, and Sinecore, a "find" of the first magnitude, took over the chair. Hoff's new band is creating much talk. He's set at Blue Gardens until September—16 weeks in all.

Ray Kinney Files Bankruptcy Plea

New York — Ray Kinney, ork leader whose crew is at Hotel Lexington here, filed a voluntary petition in bankruptcy late in May. Kinney testified he had no assets, and liabilities of \$18,137. Kinney is noted for his interpretation of so-called "Hawaiian music."

Kirby Fired For Sneaking Record Date

Special—John Kirby and his band were signed to a recording contract by Leonard Joy of RCA-Victor on June 2.

New York—The ancient practice of a dance band sneaking over to rival recording studios to make discs under a phoney name, or as accompaniment for name vocalists, proved disastrous a couple of weeks ago to John Kirby and his band. Caught red-handed in Victor's studios doing background music for Una Mae Carlisle vocal records, Kirby and his band were fired by Columbia Records and will no longer record for that company's red label.

The Columbia contract was cancelled after recording officials learned that Kirby himself had played the date with his band for Miss Carlisle, whose stuff comes out on Bluebird. Record firms don't mind sidemen jumping from one studio to another, but when a "name" does it, in violation of contract, then they see red. Kirby has done it before, recording for the old Varsity and Milt Gabler's Commodore label. This time Columbia decided it had had enough.

Kirby's outfit probably will be signed by Bluebird now that it's free. Decca, it was said, also is willing to take the band back again. Kirby's first discs with his present 6-piece combo were made for Decca.

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MCA Bands Monopolize Catalina Now

Los Angeles—MCA is solid at Catalina Island for the rest of the season. William Morris office cracked the stronghold here with Ray Noble as the lead-off band this year but the Stein office is back today (15) with Dick Jurgens, a west coast favorite from 'way back. Rest of the summer will be filled by Hal Grayson (July 13-Aug. 9), and Bob Crosby (Aug. 10-Sept. 20), both MCA.

Highlights of the current band picture here: Duke Ellington at the new Trianon (formerly Top-sy's), Al Donahue and the Andrews Sisters at the Palladium with Abe Lyman on deck, Daryl Harpa at Wilshire Bowl, following Skinnay Ennis; Nano Rodriguez opening the Copa Cabana (formerly La Conga); Charlie Marlow (Margulis) into the Figueroa Ballroom, Harry Owens set for a summer stint at the Miramar; Spike Featherstone combo into the Beverly-Wilshire Hotel, Jan Savitt at Casa Manana with Jimmie Lunceford and Charlie Barnet on deck; Paul Neighbors combo to Catalina's Chichi Bar for the summer.

Bobby Warner, Chi CBS Staff Guitarist, Dies

Chicago—Bobby Warner, young guitarist who had been on the staff of WBBM-CBS for the past two and a half years, died of a heart attack in his apartment here Tuesday, June 3. An inhalator squad worked over Warner's body for two hours, and although at one point the heart resumed beating for several seconds, attempts to revive him completely were futile.

Warner had worked with Isham Jones, and for six years was a member of Charlie Agnew's Chicago band. He recently had been forced by his bad heart to take a rest. Survivors are the widow, Florence, and a young son, Bobby Jr.

The remains were sent to Sioux Falls, N. D., Warner's home, for burial.

Manie Sacks on Talent Jaunt

New York—Manie Sacks took off last week for a talent search which will end in Los Angeles. As the head man in the New York office of Columbia Records, Sacks is traveling about strictly on his own in hopes of uncovering new artists and song material which can be utilized by his Columbia and Okeh labels.

He expects to return here about June 25. Meanwhile Morty Palitz, Joe Higgins and John Hammond are recording and handling his affairs in Sacks' absence.

Songwriter Forming New 'Show' Band

New York—Another new dance band is being formed here. Henry Nemo is the leader. Nemo is prominent in the trade as a songwriter, his best hits being *I Was Born to Swing*, *Blame It On My Last Affair*, *I Haven't Changed a Thing* and *Don't Take Your Love From Me*. Lineup isn't set yet although Gray Rains and Freddy Norman have been doing arrangements. Nemo will dance and sing while fronting his outfit. Jack Philbin is managing.

Million Bucks to Steel Pier Bands

Atlantic City, N. J.—A million dollars goes over the boards to bands and movie stars playing the Steel Pier this summer. Among bands getting a chunk of this wonderful war are Glenn Miller, Jimmy Dorsey, Benny Goodman, Tommy Dorsey, Bob Crosby and Guy Lombardo.

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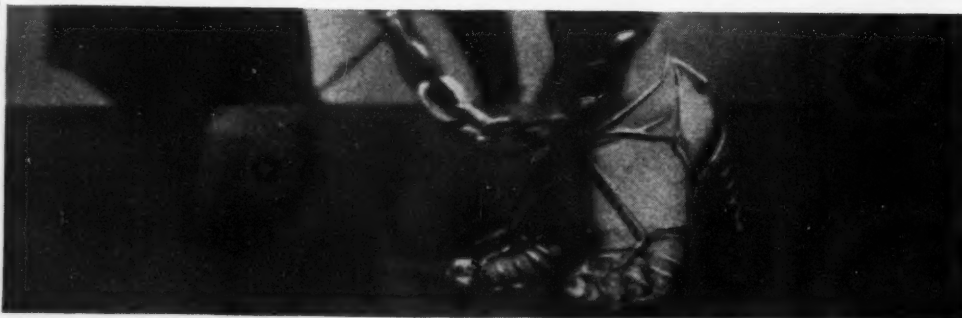
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Egan Excreta:— Yank Lawson May Rejoin Crosby Band

by JACK EGAN

Yank Lawson is planning to rejoin the Bob Crosby band now that "La. Purchase" is folding. Tried to before but found out a pit man must play the run of the show in N. Y. . . The boys around town are telling of the almost broke bandleader who, instead of hiring a bus, is giving his boys "tea" so they can fly from date to date.

Paul Mason Leaves TD

Alyce King of the singing sisters, becomes a June bride on the 28th, the lucky lad being Sydney De Azavedo, currently in the army but a biggie in the shipping business in civilian life. . . Ray Heatter, the baton wielder, and Darnie Watson, the gorgiss dancer, are back together again. . . Frank Chase, one of the top notch saxophonists, is studying naval work between radio programs, to take an officers' exam. . . Paul Mason leaves the Tommy Dorsey sax section to go into the retail music business in Bluefield, West Virginia. . . Stuff Smith slated to leave Kelly's Stable to build another band on the coast. He's been doing m.c. work at the 52nd St. bistro. . . Peggy McCall, former vocalist with Jan Savitt, Ruby Newman and Will Hudson, planning to return to the band field after being in domestic retirement as Mrs. Charles (saxist) Brosen.

Mousie Warren's 'Wind' Party

Eadie Harper has left the Muggsy Spanier band and may take a fling at radio solo work, her original forte. . . Sandy (Alvino Rey bassist) Block's mother recovered from injuries received when hit by a car. . . Charlie "Mousie" Warren, the voice of Irving Berlin in Nyork, making plans for a huge "Gone With the Wind" lawn party at his Westchester home this month. Dress will be in the style of the old south, suh, and hosses and carriages will meet the folks arriving by train, suh. . . Hank Haymes, brother of Harry James' find, Dick, is splitting the vocal chores of the new Carl Hoff band with Lou Anne Hogan. . . Dick Mockler, former publicity head of the Hotel New Yorker, is handling the press work on Woody Herman. . . Eddie Heller gave up his publicity post with Raymond Rosen (Victor distributor) in Philadelphia to advance Abe Lyman around the country.

Stork on the Jump

Freddie Stulce, T. Dorsey's first sax man, wed to Mary Bien, late of the Merriell Abbott line in Chicago, in a Dallas wedding. . . Leonard Vannerson, Benny Goodman's ex-manager, replaced Bobby Burns in the T.D. forces. . . Irving Weiss, young brother of Hollywood music tycoon, Sam, gone to the movie city working for a publisher. The stork is expected at the home of Heinie (T. Dorsey sax) Beau. . . Ditto the Martin (WNEU Make Believe Ballroom conductor) Blocks. . . Ditto Cy (Les Brown trombone) Zentner. . . Ditto Rufe (Art Jarrett bass) Smith. . . Jack Leonard was dating Amy Arnell, the Tommy Tucker chirper, steady every night just before Uncle Sam took him out of circulation. . . Dennis Day comes into Nyork after finishing his Jello work on the coast, first playing an engagement at the Roxy, then one at the swank Versailles. . . Paul Douglas, the announcer, and Grace Gillern, dancer in "Louisiana Purchase" and the Copacabana, are steadier than a surgeon's hand.

Webster for Harris In Hines Outfit

New York—Freddie Webster, trumpeter, moved into Earl Hines' brass section last week as a replacement for Benny Harris. Hines is heading west on a long road trip which will end in Los Angeles with a 2-week date at the Paramount Theater.

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New York screen hyphenatedness, as recently on along night up its grossed band was sized six ago this While Crosby isn't bre records in of the sp works, it theless is better, finally, than it has before by and G din cred recent m and the band's bo appeared Sis Hopk they were appeared on Parade Stopping while on told Down older per narily att a one-nip in seeing after see screen. Cr Casino on 10 and a mated this band into the early There changes, bonist with the band and Elme by trombo band to s ater on when Cro tional one been goin nine out of its curren

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Crosby Band Enjoying Its Greatest Tour

New York—Proof that the silver screen hypotes a dance band's effectiveness at the box-office is evident as Bob Crosby's band, currently on tour in the east, goes

along night after night piling up its largest grosses since the band was organized six years ago this month.

While the Crosby gang isn't breaking records in many of the spots it works, it nevertheless is doing better, financially, than it ever has before. Crosby and Gil Rodin credit the recent movies featuring Crosby and the band for boosting the band's box-office appeal. The band appeared in *Let's Make Music* and *Sis Hopkins* for Republic. After they were made Crosby (alone) appeared in a third, called *Rookies on Parade*.

Stopping over in Manhattan while on tour, Rodin and Crosby told *Down Beat* that thousands of older persons, who are not ordinarily attracted to a name band on a one-nighter, become interested in seeing a name band in person after seeing it perform on the screen. Crosby's crew goes into the Casino on Catalina Island August 10 and a deal was being consummated this week which will put the band into another motion pic in the early fall.

There have been no personnel changes, although a third trombonist will be added soon to give the band six brass. Floyd O'Brien and Elmer Smithers are the Crosby trombonists now. Plans for the band to go into the Strand Theater on Broadway fell through when Crosby chose to play additional one-nighters. The band has been going into the percentage on nine out of 10 of its solo stands on its current barnstorming trip.

Party left the solo work to Sandy (Art Jarrett's mother) who received the voice of the new Lou Anne Ler, former Hotel New press work. Eddie Heller post with or distribu to advanet country.



Rapture showed on the pan of Ginger Maylen as she sang her last number with the Charlie Spivak band last month. But it wasn't because she was singing her last tune, nor because the tune knocked her out, but because she was retiring from the biz to enter domesticity with her recently acquired hubby, Hank Rose, the Gray Gordon pianist.

Can't Stop the Dorsey Golfers

Philadelphia—Jimmy Dorsey's golf team, paced by Jimmy himself, who swings a terrific club, has been mowing down all opponents and has yet to drop a match.

The Dorsey team includes Jack Ryan, bass; Jim Campbell, first trumpet; Nate Kazebier, second trumpet, and Dorsey. All shoot in the low 80's. Their challenge to meet any band golf team, losers to pay all expenses, still stands. Helen O'Connell is occasional caddy girl.

Leary Set to Go

New York—Ford Leary, Charlie Barnett's 250-pound bass trombonist and vocalist, recently bought a station wagon in which he'll transport his 8-piece family to California for the Barnett band's engagement at the Casa Manana, starting in July. Leary has a wife and three daughters and three sons.

Expansion

Down Beat's readers are asked to overlook typographical errors and other journalistic faux pas in the next few issues of the *Beat*. Four members of the staff are more jittery than usual.

The stork is expected at the households of the Ted Tolls and the Tom Herricks about mid-September, at the Dave Dexters in late July, and at the Carl Conses in December. It will be the first for all but the Conses. Toll is Chicago editor, Dexter is New York editor, Herrick is advertising chief, and Cons is managing editor.

Hammond Judges UNC Band Battle

by BRAD McCUEN

Chapel Hill, N. C.—John Hammond flew down to judge the UNC Battle of Bands. In the finals there were Freddy Johnson and Johnny Satterfield of UNC and Vince Courtney of Duke U. Courtney with a commercial-swing band got the nod because of his smoothness. But Hammond liked Satterfield's band. "In spite of its roughness, the boys are on the right track," said Hammond. Satterfield uses Willie Hargraves, a colored ex-King Oliver tenor, as a featured player. About Hargraves, who works as janitor of a college dorm, Hammond said, "He could go anywhere, fit into any colored band now playing."

John also volunteered that trombonist Bub Montgomery would wind up on top because, "he has marvelous ideas besides a fine tone and quality." Hammond was asked to pick an all-star jam band from the three finalist organizations. John had quite a time choosing and the results were very pleasing. The boys did a *John Henry Blues* in honor of Hammond, then they hit the *One O'Clock Jump* for 15 minutes.

Frank Ray Back With Nichols

Detroit—Frank Ray has returned to Red Nichols' band, which is currently at New Casino, Walled Lake, Mich.

Ray, a bassist, replaces Homer Bennett, who went to Chicago. At the same time, Bill Tesson, a Boston arranger and trombonist, was added to Nichols' brass section, making it six strong. Eddie Willkie Lavin, first trumpeter, was inducted into the U. S. Army via the draft June 5 and Nichols has been using substitutes until the chair is filled. Red says he may hire Mickey Traisci for the post, although another Chicagoan, Ralph Larson, also is being sought. The band is going over big here.

Floyd Sullivan is New Long Drummer

New York—The new drummer in the Johnny Long band, now on tour, is Floyd Sullivan, who left Art Jarrett's crew in Chicago. Sullivan succeeds Jules Mendelson.

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Hoping the Reviewers Liked It, three orchestra leading screwballs converged on Dallas last month, and this shot shows them—Nick Stuart, Frank Trumbauer, and Jimmy Joy—digging the comments of a Dallas critic on their outpourings of the night before. The Stuart combo is a favorite down in the Lone Star State. "Tram" and his crew came through town on their tour which has the band traveling all over the southwest. Joy's unit opened at the Bismarck hotel in Chicago just last week.

3 Changes in Gordon Outfit

New York—Lennie Ross is Gray Gordon's new hot tenor man, replacing Babe Fresk, who joined Shep Fields. Tony Russell also is new with the band, as male vocalist, succeeding Art Perry, who plans to go into commercial radio.

Walter Burelson has taken over Carl Carelli's chair. Gordon's band, no longer a tic toe crew, but a full-fledged jump outfit, leaves the Log Cabin Farms in Armonk, N. Y., this week and takes to the road. Les Brown's fast-rising crew takes the job after a run at the Strand Theater on Broadway.

James P. Johnson Is Feeling Okay

New York—James P. Johnson, veteran Negro pianist, has fully recovered from his illness and is ready to return to the boards. Johnson last week told *Down Beat* he was set to join a road show called *Pinkard's Symphonic Fantasy*. He'll lead a 14-piece band on the road tour, he said.

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Shortly before Jack Novak, previously with Jack Jenney and Gene Krupa, joined Mr. P.W. he shopped around for a new trumpet; a better trumpet which would enable him to do the best work on his new job. He's playing the best horn of his life right now. Tune in on the Whiteman band from Chicago's Chez Paree and hear a real trumpet man play a real trumpet—the Roth!

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Strip-Tease Ada Leonard Fronts Ace Fem Outfit

Chicago—Ada Leonard, stately brunet crown princess of the strip-tease, lit out of here for Youngstown, Ohio to open a four week date at Hotel Ohio a week ago, fronting one of the best all-gal orks yet to be turned out.

The band, a 16-piecer which actually has been together for about a year and a half, was formerly headed by saxist Bernice Little, whose husband, Harold, is head of the music department of Oak Park (Chicago suburb) High School. Leonard has been fronting for only a few months. Some of the best fem cats in the trade compose the outfit, chicks who have been with Spitalny, Rita Rio, Ina Ray Hutton, the Coquettes, and so on.

They've been on the road for Al Borde, Chi booker, with Eddie Black managing. Here's the lineup, most of them Chicagoans:

Brownie Slade, Bernice Little, Viola Du Puy, Mildred Cobb, saxes; Jane Sager, Bernice Leibel, Carol Brown, trumpets; Ethel Button, Virginia Warr, trombones; Jean Koupis, Cecilia Tooley, Edith Lawrence, Helen Stumpf, fiddles; "Dad" Thompson, drums; Connie Vana, bass; Glenna Thompson, pianist, and Ada fronts.

Drummer Thompson was with Phil Spitalny for five years. Joan Koupis is the only other beside Bernice Little who is married. Jane Sager is a guiding light at

rehearsals. Ada Leonard sings, as does Brownie Slade, and there are a vocal trio and quartet in the outfit.

Combo has been bucking Mugsy Spanier's, at the Mansion House in Youngstown, for the first week of the girls' date.

Red Blood in Red's Veins

New York—Because he was leader of so many great bands in the 1920's, in which such men as Benny Goodman, Jimmy and Tommy Dorsey, Glenn Miller, the Teagardens and others were members, many believe Red Nichols to be a doddering old gent approaching the end of his career in jazz.

Red proudly points out, however, that only recently he was classified as 3-A in the draft. Nichols is only 35. He started as a pro when he was 16.

Bill Egner, Wayne King Saxist, Dies

New York—Wellis K. (Bill) Egner, alto saxist with Wayne King's band, died early Tuesday morning, June 3, of a cerebral hemorrhage caused by a brain tumor. The band was in the middle of its second week at the Strand theater. Egner, 47 years old, for years had suffered what he thought were sinus headaches. He had been a member of the King reed section for 13 years.

Not until he was taken to the Columbia unit of Presbyterian hospital here was it learned that he had a brain tumor.

Egner was a veteran of the first world war, and had won the French Croix de Guerre after distinguishing himself by laying a telephone wire under intense enemy fire.

The remains were cremated here. Surviving Bill are his widow, Edna, and their 10 year old son, William King Egner, who was named for Wayne King.

Martin at The Place

New York—Bobby Martin, trumpeter and leader, has replaced Buddy Johnson's band at The Place, a nitery in Greenwich Village.

"The Men in My Band Are All Crazy"—Vincent Lopez



New York—"The men in my band are all crazy," Vincent Lopez said last week while rehearsing. "Look at 'em—one paints pictures, a couple collect pipes, several sneak around shooting candid pictures, and the girl singer collects toys." Lopez, whose own hobby is numerology, then allowed *Down Beat* photographer Ray Levitt to shoot the above picture. Left to right, bottom row, Anne Barrett, vocalist, tries to awaken tenor saxist Wes Fogel with one of her toy collection.

Fogel's hobby is sleeping. Milton Fried, tenor saxist, uses his candid camera. Lopez studies the "numbers" in his cravat. Rear row—Dave Mordecai, violin, touches up his latest water color while the camera fiend next to him, Morton Bullman, trombone, and Mike Renzulli, pipe-collecting trumpeter, get their kicks. At far right Loys Johnson, lead alto saxist, shoots movies of the whole thing. No wonder Lopez says his men are whacky.

MCA Adds to its Domain; Buys Columbia Artist Out

New York—Music Corp. of America officials have been in a spin since May 28 organizing their newly-acquired Columbia Artists Bureau which MCA purchased for a reported price of about \$300,000. The deal, one of the most sensational talent mergers in many years, was "pulled" by Jules C. Stein, MCA prexy, and Bill Paley, CBS head.

Sale of the bureau came about after the Federal Communications Commission in Washington blasted at both CBS and NBC, charging monopoly. Herb I. Rosenthal, executive vice-prexy of the bureau, becomes a vice-president of MCA, and members of his old staff also shift to MCA's Fifth avenue offices.

Music Corp. of America has long been the largest and most powerful of all band booking agencies. With the acquisition of the Columbia bureau, it is even larger and more powerful. Musicians and leaders who are affected by the sale include Raymond Scott, Mark Warnow, Leith Stevens, Andre Kostelanetz, Percy Faith, Lud Gluskin, Barry Wood, Walter Gross and others.

Three years ago NBC unloaded its artists bureau onto Charles Green, who formed Consolidated Radio Artists.

Dance bands now under contract

to Music Corp. of America won't be affected by the purchase, it was said. Offices of MCA in other cities are being reorganized to take care of the newly-acquired talent.

See ASCAP War at End

New York—Recent conferences between officials of ASCAP, NBC and CBS indicate that a settlement of the radio-music war, in effect since January 1, is forthcoming shortly. Mutual and ASCAP signed a month ago.

While there are less fireworks and public discussion prevalent during the present meetings, observers feel that the two sides are getting "closer" to an agreement. The government's intervention in the feud is one factor making a truce almost mandatory. Neither Radio nor ASCAP wants to fight Uncle Sam.

Everly Snatched Up

Baltimore, Md.—George S. Everly, *Down Beat* correspondent here, has been snatched up by the War department and is now stationed at Ft. New Cumberland, Pa.

Sabotage

Pittsburgh—The Emerson Gill band played a one-nighter here a couple of weeks ago, and Everett England, one of the men in the band, thought the steel mill blast furnaces in operation would make a swell photographic subject, particularly at night. So after the job, he hauled out his camera and went snapping on his way.

A couple of cops, figuring they were nipping sabotage in the bud, pounced upon England and dragged him off to the can. They kept him in a cell most of the night, until they had his film developed and had convinced themselves that the guy was nothing but a musician getting his kicks.

'Peanuts' Hucko Weds Dallas' 'Pinkey' Johns

Dallas—"Peanuts" Hucko, the guy who blows so much tenor sax with the Will Bradley band, married "Pinkey" Johns of this city here last month. For a shot of Peanuts' work, dig the band's quartet's new Columbia disc on *Tes for Two*. McKinley, Slack, and Doc Goldberg on bass complement Hucko's work.

Lim is Back in New York

New York—Java's traveling ambassador of good will, youthful Harry Lim, swept into New York Memorial Day after six weeks in New Orleans spent hearing musicians and gobbling pralines.

Lim, who has been a visitor in the States two years now, previously had spent six months visiting in Chicago and operating jam sessions there. His plans are to spend another six months in Manhattan digging jazzmen and the latest records. He's stopping at Hotel Forrest on W. 49th street.

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a rough ba forgivably best—on a guys were practically course, was that big m ness, and t and he ha enthusiasm when he Seventh A believes th and Nick guys in t lovely char learned a those week zling steak at Nick's l to lose a illusions. Y stocking ov mas Eve, sight of a wonder wh ever were the Squir With Cha and Edwa Brunies an different of score down surprise th a bearded between se 'Pee Wee The tra bothered during the whole ban his presen than it ha Wee was a simplici that were forget ab Bowman (if there swell, un Brunies (very, very

Edgar B'way

New Y Hayes orcl land Ball with Son lineup of their repu jazz group up:

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Rod C The '1

New Y clarinetist quartet H Forest H of the cl trumpet, and Joe

McPartland Band 'Magnificent; Its Conception Absolutely Perfect'

by GEORGE FRAZIER

The band that Jimmy McPartland had at Nick's was a quite magnificent little band indeed and the news that it is there no longer can hardly be called glad tidings. It wasn't a flawless band and its shortcomings were nothing if not palpable, but its conception was absolutely perfect and in its high, sensitive moments it produced lovely, unforgettable jazz. For my money it was a more thrilling affair than Red Allen's at Cafe Society and I say that in the full realization that Red's is one of the very best small bands ever. McPartland's was a rough band and at times an unforgivably sloppy one, but at its best—on a good night when the guys were feeling right—it was practically unbeatable. Jimmy, of course, was a treat to hear, with that big masculine tone, that crispness, and that lovely singing style, and he had a freshness and an enthusiasm that a man has only when he is very, very new to Seventh Avenue and Tenth and believes that God's in His Heaven and Nick is one of the sweetest guys in the trade and a really lovely character. James must have learned a thing or two during those weeks down among the sizzling steaks, because if you work at Nick's long enough you're bound to lose a lot of those shining illusions. You stop hanging your stocking over the mantle on Christmas Eve, you grow to loathe the sight of an electric organ, and you wonder why, sweet, dear God, you ever were silly enough to leave the Squirrel in the first place. With Charles Ellsworth Russell and Edward Condon and George Brunies and David Bowman it was different of course. They know the score down there and it wouldn't surprise them in the least to find a bearded lady playing accordion between sets.



McPartland

'Pee Wee Was Merely Marvelous'
The tragedy is that no one bothered to record McPartland during those weeks, when the whole band seemed revitalized by his presence and sounded better than it has in ages and ages. Pee Wee was merely marvelous, with a simplicity and an imagination that were enough to make anyone forget about Benny Bad Man; Bowman (an underrated musician if there ever was one) played swell, unaffected piano; and Brunies (who, for my tin, is a very, very funny guy and some-

how typical of the freedom of expression that is implicit in good jazz) was just about the greatest small band trombonist I've ever heard. But now the band is gone from there and without any company's having had the taste and the good sense to try to recapture the resonance of those nights on records. It's like I'm telling you, though: Some of those recording

(Modulate to Page 21)



Fair Exchange at Blue Gardens, Armonk, N. J., found band leader Mel Marvin swapping his baton to customer Milton Selzer in exchange for Milt's date, Barbara Anderson, whom Marvin took for a whirl on the floor. Selzer kept an eye on his girl.



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Edgar Hayes a B'way Click

New York—The new Edgar Hayes orchestra, currently at Roseland Ballroom sharing the stand with Sonny Dunham, boasts a lineup of men who have all earned their reputations with great Negro jazz groups of the past. The lineup: Tommy Lindsey, Harvey Davis, Bob Williams, trumpets; Milt Robinson, Clyde Barnhart, trombones; Lem Johnson, "Guts" Merriday, tenors; Eustace Moore, Billy White, altos; Jack Jarvis, bass, and Arthur Herbert, drums. Hayes fronts the band from his piano keyboard. No guitar is used. The band's original contract has already been torn up and new one, calling for a longer run, signed.

Rod Cless Lands The 'Ideal' Job

New York—Rod Cless, Chicago clarinetist, is heading his own quartet at the "Ideal Spot" in Forest Hills, L. I. That's the name of the club. Dave Barouch is on trumpet, Bill Minarik is on piano and Joe Grauso is the drummer.

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First Blues Disc Was Made by Mamie Smith

by ONAH SPENCER

"Queen of the Blues" was the majestic title splattered across theater marquees in the roaring 20's whenever Mamie Smith was appearing on the stage. That legend seldom failed to bring record breaking crowds of colored audiences at a gallop.

Mamie Smith was the first woman ever to make a blues record and consequently start a vogue that zoomed phonograph and record sales skyrocketing to staggering figures. It was a vogue that was to garb this plump and pearly toothed colored girl in diamonds, pearls, and two thousand dollar gowns and buy her a sumptuous castle second to no other colored dwelling except the Hudson River palace of the hair dress tycoon, Madame Walker.

The First Negro Blues Disc

Prior to Mamie's debut there had been only one other Negro voice recorded via phonograph; that was on the discs of the great monologue artist, Bert Williams, for Columbia. The result, since colored folks had never before heard their own music recorded by one of their own, was that Mamie's spectacular entrance upon the scene whooped up a Klondike rush that swamped music stores far beyond their ability to meet such a terrific demand.

Playing the T.O.B.A. (tough on black actors) circuit, she came to Chicago's Grand Theater at 31st and State St., and brought out a shoving, pushing crowd two blocks long.

At that time King Oliver was playing Dreamland. He was entirely forgotten for the moment. Louis Armstrong had not yet arrived in Chicago and Ivy Anderson was a chorus girl working in the lines of the same houses where Mamie Smith was the sensational attraction.

Clarence Williams had three music stores in town at the time, and



Mamie Smith Was Temperamental, and she constantly changed the men in her "Jazz Hounds," with whom she recorded the first blues recording in history, some 20 years ago. It was *Crazy Blues*, on the Okeh label, with *It's Right Here for You* on the reverse. Colored folks all over the country stampeded for the record; it sold 7500 copies the first week. Coleman Hawkins joined Mamie's band when he was 15 and stayed with her four years. Buster Bailey, Willie, the Lion, Smith; Porter Grainger, and many other jazz greats started out with Mamie. In this photo, taken in the early 20's, are "Dope" Andrews on trombone, LeRoy Parker on fiddle, "Stickie" Elliott on clarinet, Johnny Dunn on trumpet and Perry Bradford at the piano. Mamie is in front. Read Onah Spencer's accompanying story of Mamie's amazing career. Pic courtesy Floyd Campbell.

Richard M. Jones, Williams' general manager of the downtown store at State and Lake streets, told me that they couldn't supply

porters bought them by the dozens at a dollar per copy and sold them in rural districts for two dollars.

This all began in 1920 when good-looking Mamie was called in by Perry Bradford and W. C. Handy to substitute for Sophie Tucker, whose contract would not permit her to sing on the Okeh label. Mamie's *Crazy Blues*, written by Bradford, old-time showman and producer, sold over 7500 copies the first week and made Mamie a star at the head of her own company, "Mamie Smith's Jazz Hounds." They toured under the direction of Okey Williams, former chorus boy with Owens and Russell's Musical stock company.

"Crazy Blues" Lyrics

Here are the lyrics to Mamie's *Crazy Blues*:

I can't sleep at night,
I can't eat a bite,
'Cause the man I love
Don't treat me right
He makes me feel so blue
I don't know what to do;
Sometimes I sit and sigh
And then begin to cry
My best man has said his last
goodbye.

Chorus:

Now I've got the crazy blues
Since my baby went away;
I got no time to lose,
I must find him today
It makes me feel so blue
I do things I shouldn't do
Gonna do like a Chinaman
And get myself some hop
Get myself a gun
And shoot myself a cop
I ain't got nothing but bad news
Now I've got the Crazy Blues (I mean)
Now I've got the Crazy Blues.

At that time several jazz personalities who later went on to fame were in Mamie's band at various times; men such as Coleman Hawkins, Bubber Miley, Buster Bailey, Willie the Lion Smith, Johnny Dunn and others. Her six piece band cut 12 sides a year, some of which were: *That Thing Called Love*, *You Can't Keep a Good Man Down*, and *Memories of You, Mammy*.

It was Ralph Peer, president of Southern Music Co., who put Mamie's first tune on wax. The same Ralph Peer put Louis Armstrong on his first record as well as Clarence Williams, Bessie Smith, and Ma Rainey.

When Coleman Hawkins joined Mamie Smith's band, coming into Chicago from Missouri, he was only 15 years old and Mamie had to get his mother's permission for him to go on the road. Even "way back then" Hawkins was called "Bean." He stayed with the band for four years.

Mamie was temperamental, and changed men often, so it is difficult to ascertain just who worked on any of her records. But in addition

to names already mentioned above, these others also worked with her at various times:

Other Jazzmen of Mamie's

Perry Bradford, piano; a fellow named Elliott on clarinet; LeRoy Parker on fiddle, "Dope" Andrews on trombone; Curtis Mosely on drums, George Bell on fiddle; Jabo Green on trombone; Bob Fuller on clarinet; Same Walker on fiddle, and Porter Grainger on piano.

Each and all of these men were quick to follow Mamie on the gray train via the phonograph route.

Today Mamie, the plump brown-skin gal who arrived in New York from Cincinnati as a singing star with a white act known as "The Four Mitchells," is broke. Her sumptuous home with its costly furnishings, her jewels and gilded securities all went with the crash of 1929. Now Mamie is reported to be contemplating a new start in the entertainment field. Maybe she'll make it, and maybe she won't, but Mamie can say:

"Well, I kicked up plenty of dust—while it lasted."

Dorsey, Dunham & Others Indicate a Lunceford Trend

New York—A growing tendency, possibly even a definite trend, in style dance bands in a Jimmie Lunceford groove is being noted here with two young white orchestras leading the fight. Sonny Dunham's band, soon to go into the Meadowbrook for the summer, is the most obvious imitator of the "Harlem Express" maestro, but another newcomer, Sam Donahue, is giving chief arranger Ben Homer admittedly striving for Luncefordian "mile-wide" voicing and melodic accent on first and third beat, letting rhythm section take care of second and fourth.

And both Dunham and Donahue, with their new bands, recently were signed to record for the same record label.

Tommy Dorsey, for all his experience in the big time, styles his band a la Lunceford more and more. Ever since Cy Oliver, former Lunceford trumpeter and arranger, became a full-time member of TD's arranging staff there has been a tendency for the Dorsey aggregation to emulate Jimmie's music. Bob Chester also has veered away from his Glenn Millerized type of dandipation and in recent weeks has been playing the more Negroized Lunceford-style jazz. Freddie Slack says he is building a "Lunceford band."

Not a little of Les Brown's stuff is patterned in the JL idiom, with

Earl Hines' recent Bluebird records indicate his arrangers also are on a Lunceford kick. It's subtle, but there just the same—notably in the figures played by Hines' saxes. But the payoff, the most radical change, is the one provided by Jimmy Dorsey. Joe Lippman's new arrangement of the old Gershwin standard, *Embraceable You*, spotlights a mess of Lunceford sax voicings behind Helen O'Connell's strong vocal. Jimmy and his men recorded the arrangement a couple of weeks ago and for the first time, revealed they were interested in the Lunceford style, too.

Who's next?

Copper Nabs Musician With 'Cave Man' Ideas

New York—A musician's troubles with his girl friend sent him to jail recently. Police who arrested Gene Satriani, 26, a member of Jose Morand's band at the Hotel Roosevelt, said Satriani "bawled out" Miss Nell Thomas, his girl friend, slapped her, got out of the car in which they were riding and told her to drive it.

When he got out, she raised the windows and locked them. Gene then broke the windows with his fists, cutting his hands. Then he tore the steering wheel off, dipped a rag into the gas tank, lighted it and tossed the flaming torch into the car. Police arrived, put out the fire and arrested Satriani. He admitted everything except setting the car afire. "He was my boy friend," said Miss Thomas, an unemployed nurse. "But he isn't any more." The car was owned by the girl, who called for him after work at the Roosevelt, where Morand's band recently replaced Guy Lombardo's at the Roosevelt's Grill.

Maxted Now Okay; Fluffs BG Offer

New York—Bill Maxted, pianist and arranger with Red Nichols, has rejoined Nichols in Detroit. Maxted was stricken with appendicitis recently and underwent an operation. An infection delayed his recovery. Maxted brushed off an offer to join Benny Goodman while he was bedded, preferring to remain with Nichols' fast-moving outfit.

No Turnabout

A national theatrical trade paper that would (or should) be too chagrined if we printed its name, pulled a boner in announcing the lineup of the Henri Lishon band that followed Les Brown into the north side Theatre-Cafe here last month. The item read:

"Billy Scott and Freddie Anne (femme) are new vocalists with Henri Lishon's band at Theatre-Cafe, Chicago."

Chicago reporters for the mag in question were reported keeping out of the way of Fred Anne (not "Anne"), the decidedly homosexual, who is well known around town for his fine alto and trumpet.

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Ravings at Reveille

by
"SARJ"



Well, the Great One, Benny Goodman himself, finally got his questionnaire a couple of weeks ago, and with a new radio commercial coming up the middle of next month, BeeGee is a little concerned over whether he'll be able to fulfill his contract. Another contract with his guardian Uncle Sammy, might interfere. But until it pops Benny's just crossing his fingers. Brother Irving, the trumpeter, meanwhile, has been given his 1-A and expects to march off within the next week.

Red Nichols' first trumpet man, Eddie Lavin, was called up ten days ago. Red himself is only 35, but has dependents. And the ex-Nichols vocalist Bill Darnell, more



"Hey, Bud — er — pardon, sergeant, but where's the valves?"

lately with the Bob Chester band, is now at Fort Eustis, Va., in Battery B of the 14th Battalion of the coast artillery. Darnell tells us they have a nice band there.

Two more Down Beat correspondents, Blake Brown of Roanoke, Va., and George Everly of Baltimore, have been yanked to the colors, and both of them are at Ft. Meade, Md.

George Duffy, whose band is now at the Hotel Cleveland in Cleveland, has lost five men out of his band in the last couple of months. . . And Ace Brigade has lost three, with two more expecting the come-on any day now. Those already gone are vocalist Buddy Curran, 58-ist Al Page and Peko Sechrist, the drummer. Sax man Doc Hess is expecting, and so is Marty Weitzel.

Down at Fort Sill, Okla., in the 33rd Battalion, Battery B, Corp. Bert Knighton is now active as a clerk in the field artillery. Bert is known to many a musician in the middlewest as former manager of Phil Levant's band. He's also worked with Gus Arnheim and Anson Weeks, and once promoted dances in Kansas City. "Corporal" Knighton weighed in at 211 when he enlisted in Dallas as a volunteer; now he's down to 193. . . The band at Fort Riley, Kas., is in bad need of a p. a. system. If bands on the "outside" can spare one Hal Schenker of Troop 2, Squad A of the Riley Cavalry Replacement Training Center will be more than happy to receive it for use by the band at the camp.

Doug Hamilton, arranger-guitarist formerly with Jack Russell in Chi and Tommy Tucker in Cleveland, is at Camp Forrest, Tenn. for maneuvers, though he's stationed at Ft. Custer, Mich. . . Eddie Calloway, the Clem Harrington saxist from S. Bend, Ind., married Mary Rankin two weeks ago, although he is slated for induction soon. . . Record collector Bill O'Donnell of Boston writes from Lowry Field, Denver, where he's in Air Corps training. Bill enlisted last September, leaving a job with the Boston branch of the Decca Record Corp.

Here's a list of some of the musicians from around the country now at Camp Wolters, Texas:

Johnny Mesinger (Singer) of Cleveland (fiddle, reeds, vocals); Howard Porcher, legit trombone man from Cincy; George Voiku, Youngstown, O. trumpet man; Corp. Hal Weintraub of N. Y., who left Shep Fields for the army; Ray Goff of Warren, O., former Don Dunham man and also of the WFMJ staff in Youngstown; Bert Dencer, trombonist of Canton, O., ex-Isham Jones, Tommy Reynolds and Paul Specht slip man; Ed Grimm of Brooklyn; and from the same borough Carmine Nigro, teacher and ex-Bill McCune man, and Californian Winston Greene, reed man who worked with Gus Arnheim, Ray Pearl and Hal Grayson.

Jack Garelick writes from Fort Monmouth, N. J., where he's in the Signal Corps band. He's a tenor sax man from Philly, who was with Charlie Spivak before being called. . . A couple of well known Arkansawyers in service are Pete Hammock, bass and French horn man, and Denny Crofton, hot clarinet man from Van Buren. They're at Ft. Sill, Okla.

Stan Balcomb of Chi writes from Bolling Field, Washington, D. C. that he is helping organize a band there. Stan is with Flight 'D' of the 1st Photo Squadron.

"The Boys" at Ft. Bragg, N. C. shot us a card with the names of the boys in their band. Here they are:

Clyde Baker (Phil Dooley and Mort Robbins), Al Lense (Del Courtney), William Toole (Bob Sylvester), and Jerry Smers (Frank Price), saxes; Carl Camarata (Isham Jones), Al Bell (Sam Donahue), Dick Anderson (Hank Biagini), trumpets; Ted Hodges (Red Norvo), and Harvey Peters (Glen Garr) on trombones, and the rhythm section includes Metzger, Falwiski and Friedman, all New York men. Bob Leffer, former Vallee and Waring vocalist, fronts the combo.

Tom Crotty, down at Ft. Benning, Ga., sends the dope on the guys at camp there. They include Claude Graham, ex-Lawrence Welk trombone man; Gordon Hood, ex-Heidt trombone; Bill Barston of Chi, "who plays one mess of clarinet;" Harry Chernack, drummer

formerly with Al Donahue; Bernie Ballaman, bassoon, late of the CBS staff; Don Purcell of Cedar Rapids, sax and trumpet man, and Hank Schreiber, the tenor man who has worked with Goodman, Trumbauer, Barnet and others. Crotty is with the 4th Signal Co. St. Elbert Beauneir, Asst. Morale Officer at Camp Claiborne, La., started a swing band down there. They've got a 4 rhythm, 4 brass, 5 reed setup but they need music and will appreciate anything the rest of us can send down. Send the stuff collect.

Bob Harris, down at Ft. Bliss, where he's in the 202nd band, shoots us a note saying he's pulled out of the big dance band the boys have down there and that Toni Hart has taken his place on trombone. Toni, lately of Phoenix, Ariz., used to play around Chicago. Harris has formed his own small combo, patterned a la Kirby, using trumpet, trombone, clary, tenor and three rhythm.

Lou Cramton, signing himself "Sentinel Louie of Ft. Sheridan," shoots in the dope that Don "Wild Man" Bryant of Clare, Mich. left his drumming job at Twin Elms country club for the Edgewood Arsenal, Md. He's in a Chemical Warfare unit band. . . And drummer Harold C. Lea of Port Huron, Mich., left his band in the hands of tenor man Dutch Carey when Lea joined the 210th C. A. at Ft. Sheridan, Ill. . . Al Prospero, trumpet man, is a big shot in the 210th C. A. Band at Sheridan. He's a warrant officer.

Jazz writer Ted Locke writes us from Camp Edwards that he's having a killing time doing his stint for our flag.

Keep in touch with Sarj when you get a moment off from duties. Drop him a line c/o Down Beat, 608 S. Dearborn St., Chicago.

Army Snatches 3 Brigade Men

Niles, Mich.—Charlie Stubbs chose Ace Brigade for the honor of opening the tenth anniversary summer season at Avalon Ballroom, Barron Lake, Mich. Although the Army snatched three men recently, fortunate replacements keep this band one of the best the Ace has had in years.

Buddy Curran, vocalist, was billed to appear but Uncle Sam put the finger on en route, leaving blonde Betty Day to pitch out vocals. Al Page, 88, and Peko Sechrist, tubs, were snatched recently and replaced by Bill Dinkle and Lester Skidmore respectively. Carl Aldrich, trumpet, was replaced by Harry Gosling. The reed section is still intact but Doc Hess and Marty Weitzel are slated for uniforms before July.

Monk Hazel is one of the few living white survivors of early day New Orleans jazz. Ordinarily a drummer, he doubles on cornet or E-flat valve trombone. Note tape around his horn at his wrist. He's been working in Lloyd Danton's band at Pete Herman's Club in N. O., which is Monk's home. This swell shot was taken by Buddy Schutz, Jimmy Dorsey's drummer. Hazel won't leave New Orleans. He likes it there.



Blake Brown Is In the Army

by BUDDY PHELPS

Roanoke—Blake Brown, fine drummer and former Beat correspondent here, is now beating his brains out in the 116th Infantry band at Fort Geo. G. Meade, Md. Price Hurst, trumpeter who swore he was through with music, is with the same outfit.

Jerry White, sax-clary, is re-

hearsing a new 10-piece combo that's likely to turn into something big. His 17 year old hide beater, Johnny Horner, is fast turning into a solid drummer. . . The Mill Mountain Club opened for the season using Richardson's Revelers on Fridays and the NBC Ambassadors on Saturday. "Rich" also plays the RiverJack Casino on Saturdays. . . Al Zorr, one of the better tenor sax men around these parts, is now head go man in the Jack Saunders quintet which plays the Country Club.

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All musical people seem to be happy; it is to them an engrossing pursuit; almost the only innocent and unpunishable pastime.
—Sidney Smith

Three Blind Americans!

(Jumped from Page 1)

That blindness consists in fighting the American Government! Uncle Sam is getting plenty of hell these days from the Communists and the Nazis, and needs all the help he can get from us Americans—NOT ALL THE HINDRANCE! The Communists and the Nazis of 1941 are pledged to destroy us, our democratic institutions, and all we stand for and love. Their ranks are filled with deceit, treachery, betrayal and destruction. AND THEY GIVE US NO QUARTER.

They Are Busy Right Now Smashing Us!

They are busy now, smashing at us from one coast to another. Wrecking factories, destroying fine tools, burning supplies destined for our own defense, and that for the democracies of the world. And one of their most powerful weapons against us, and America! is unfortunately the misuse of labor's right to strike by Communist leaders who have stolen leadership and power in certain C.I.O. unions!

That right to strike has been used to embarrass America. To slow down the manufacture of munitions and planes for defense. To hinder shipments of food and supplies to Britain. It should only be used to improve the working conditions of the workers or in the interests of fair treatment from unscrupulous employers. One of the communistic leaders who has done most to hurt America is Harry Bridges, who is not even an American citizen! although he has enjoyed all the privileges and freedoms of American citizenry. And while enjoying those privileges he has acted in the interests of Moscow and Berlin, and not ours. The American government and the leaders WE CHOSE BY ELECTION believe he is an enemy and are prosecuting him BY DUE PROCESS OF LAW, in the same legal way they prosecuted and convicted Earl Browder, leader of the Communists in America, and Moscow's No. 1 man here.

Yet, John Hammond, jazz authority and Columbia recording official, recently organized a "Citizens Committee for Harry Bridges" with Orson Welles and Prof. Matthiessen and says "We join in an attempt to inform public opinion as to the realities behind Mr. Bridges' second trial, which we consider an attack on all organized labor, on the rights of minorities, and a focal point of the entire current attack on civil liberties." And Artie Shaw is reported to have sent a wire to U. S. attorney general Robert Jackson petitioning that Bridges, said to be a Communist and labor radical, be acquitted of charges!!!

All this protesting to a government that has been more fair and liberal to labor than any other in United States history!

Labor's Friends Don't Persecute Labor

Is Philip Murray, the duly elected leader and president of the C.I.O. protesting? Is William Green, the duly elected leader and president of the American Federation of Labor, protesting? Is Franklin D. Roosevelt, a staunch friend of labor and also the champion of the rights of our minorities, protesting? NO. Then what the hell are our friends John Hammond and Artie Shaw and the brilliant young Orson Welles doing, lined up with the forces of fascism and communism? Why are they going to bat for an enemy of democracy? Why are they trying to hinder our own government's orderly prosecution of a case that is meant only to bring out the real truth, and to convict only on evidence???

We'd like to know. And we'd like to see them take the blinders off!

We need them as intelligent leaders and citizens on the side of America and democracy.

Immortals of Jazz

William (Count) Basie is one of the very few American jazzmen who has come to the fore since 1935. Born in Red Bank, N.J., in 1909, Basie aspired to be a drummer, but turned to piano because a boyhood pal



(Sonny Greer) could outdrum him. Even as a pianist Basie's progress was slow, and after years of panics, vaude tours and road trips with various bands, he ended up in Kansas City in 1930 as a member of the late Bennie Moten's crew. Before Bennie died in 1935, Basie had developed into more than a great pianist; he had become a leader of men as well as musicians. With his own band in Kaycee, Basie attracted national attention broadcasting over a small radio station. Late in 1936 he left the Missouri metropolis. He and his band have been sensationally successful ever since, recording for Decca, Vocalion and currently on Okeh. Because Basie originated his "few note" piano style, because he alone made a strong rhythmic beat a vital force in jazz music, and because Basie himself has remained a fine musician and a "good joe" through it all, Down Beat nominates the Count for its "Immortals" honor.

D. E. D.

Musicians Off the Record



Afflicted with teen-age-itis was Ford Leary when, this shot was taken many years ago in Buffalo, during Leary's non-union days. A versatile youth, Ford played cello, guitar, "and also any brass instrument I could get my hands on." Now he's content with a bass trombone and an occasional vocal chorus in the Charlie Barnett band, which opened at Madison Square Garden with Benny Goodman and Larry Clinton two weeks ago.

WHERE IS?

TONY D'AMORE, pianist, formerly with Gene Krupa?
LUKE STEWART, guitarist?
OXFORD BOYS?
DUKE JENNINGS?
GUS COLIN, tenor sax player, formerly at the Showboat in Chicago?
WILLIAM "SULLY" SULLIVAN, leader of Sully's Seven Aces in Florida 1926-27?
GENE CADDIS, guitarist with Sully's Seven Aces?
JOE McKOWN, guitarist, played on SS New Northland in Florida 1927?
TONY COSTA, saxophonist, formerly with Bobby Hackett?
MARY DANIS, vocalist, formerly with Enoch Light?
JIMMY FAUST, trumpet, of Chicago?
JIMMY MILLER, drums?
RAY ECAN?
DICK WILLIAMS, formerly at Roberts Hotel, Saginaw, Mich.?

WE FOUND!

JOHNNY McCORMICK, trumpet, is with Cal Dalton's orchestra in Cleveland, Ohio. CLIFF LYNCH can be reached at 242 E. Liberty St., Wooster, O.

RAGTIME MARCHES ON...

TIED NOTES

LONGO-NOLAN—Pee Wee Longo, drummer with Clyde McCoy, and "Sissy" Nolan, dancer, in Boston recently.

DONIO-TEMPLE—Tommy Donio, trumpet with Clyde McCoy, and Thelma Temple, dancer from Louisville, in Kansas City recently.

SUYKER-MADDEN—Bill Suyker, guitar with Michael Paige's band, and Lenore Madden, dancer formerly in the Rogers and Hart musical, "On Your Toes," in Atlanta, Ga., May 25.

STARR-YUNI—Michael Starr, tenor sax with the Michael Paige band, and Harriet Yuni, in New York June 8.

SOLIS-MASON—Henry Solis, Toledo tenor man now at F. McClellan, and dancer Doris-Jane Mason, at Gadsden, Ala., in May.

LANG-RAYE—Neal Lang, Florida hotel man, and Martha Raye, the singer-movie comedienne, May 25.

DUNLAP-BLACK—James R. Dunlap, band leader, and Marjorie J. Black, in Trenton, Mo., recently.

BROWN-BORN—Don Brown, vocalist with the Tommy Tucker band, and Dolly Horn, singer, in Bogota, N. J., May 18.

BECK-MELLETT—Eugene V. Beck, trumpet with Emerson Gill, and Helen M. Mellett, May 20 in St. Francis Xavier church, Medina, O.

STEPHENS-MOHL—Donald Stephens, Overland, Mo., guitarist, and Arline Mohl of St. Louis, at Old Monroe, Mo., recently.

KLARE-KAY—Hugo Klare, vibraphonist with the Tony Lane band, and Kathleen Kay, vocalist, at Elkton, Md., last month.

SHEARING-BAYES—George Shearing, British jazz pianist, and Trixie Bayes, at Bloomsbury Register office, London, on May 2.

CHEREP-SONN—Mickey Cherep, Down Beat's Miami representative and member of the Chet Brownie band, and Frances Sonn of Miami Beach, May 11 at Fort Lauderdale, Fla.

RALPH-EUE—Jesse Ralph, lead trombone with the Art Jarrett band, and Gerda Eue, New York show girl, at Bethany Evangelical Lutheran church, Chicago, June 3.

MADDLENA-KEATING—Hank Maddlena, hot trumpeter with Al Donahue's ork, and Dee Keating, vocalist with the band, in New Orleans a month ago but just announced.

EBBINS-SHERMAN—Milton Ebbins, manager of Count Basie's band, and Lynne Sherman, until recently vocalist with the Sonny Burke and Sam Donahue band in Worcester, Mass., May 15.

COTTLER-FARELLI—Irving Cottler, drums with Van Alexander, and Rosalyn Farelli, both of Brooklyn, May 21 in Jersey City, N. J.

NEW NUMBERS

BINDER—A son, Jackie, born to Mrs. Joe (Margie) Binder, in Good Samaritan hospital, Cincinnati, May 20. Dad is a callist with the Cliff Burns band.

BARRY—A son, Joel Arnold, 7 lbs. 10 oz., born to Mrs. Paul Barry at Central Maternity hospital, N. Y. recently. Dad is co-leader of the Barry Bros. band.

MASSEY—A son, Stephen Austin, born to Mrs. Curt Massey May 18 at Evanston (Ill.) hospital. Dad is fiddle man-vocalist with the Westerners, Chi radio team.

MONTE—A son, Joseph James, born to Mrs. Al Monte in Cahill hospital, Newark, N. J. recently. Dad is major domo of the Harry James band.

MARTIN—A son, born to Mrs. Perry Martin recently in New York. Dad is a singer.

PHILBIN—A son, 8 1/2 lbs., born to Mrs. Jack (Marion Hutton) Philbin at New York's Lenox Hill hospital May 26. Mother is the former Glenn Miller vocalist. Dad manages the Johnny Long band.

MOSICANT—A son, Michael Theodore, born to Mrs. Max Mosicant May 15 at St. Luke's hospital, Philadelphia. Dad is fiddle man ork leader in Philly.

WHITE—A son, Kenneth, 6 1/2 pounds, born to Mrs. Hy White at New England Hospital, Boston. Dad is the guitarist with Woody Herman.

FINAL BAR

PITPONE—Giacchino, 71, president of the New Orleans Local of the AFM for more than a quarter of a century, died there May 21.

BOWLEY—Al, the British vocalist who became prominent in this country singing with Ray Noble a few years ago, killed in London during a Nazi air raid recently.

CHAMARDAS—Charles M. (Demos), 23, trombonist of Erie, Pa., in an auto accident at Indianapolis Gap, Pa., May 19. He had been a band leader until joining the 112th Infantry band recently.

KALITZ—William C., 46, former orchestra leader, May 22 at his home in Philly. Had been associated with Meyer Davis.

WILLIAMS—Mary, 23, night club singer known as Patsy Williams, died May 17 in childbirth at Jefferson hospital, Philly. Infant son survived.

SCHWARTZ—Sam, father of Billy Burton, personal manager of Jimmy Dorsey, in New York City last month.

DUFFIN—Frank, 37, musician, died in a fire at Fine Lake, near Hastings, Mich., May 24. His wife also perished.

HUCK—Joseph F., father of Betty Jo Huck, music librarian at station WCFO, Cincinnati, at his home in Norwood, O., May 25 after a brief illness.



"Well, which will it be?"

Chords and Discords

Ah, But They 'Feel' It!

San Jose, Cal.

To the Editors:
About two years ago the eminent reactionary, George M. Avakian, stated that the past decade has produced only one hot musician worthy to be ranked with the elite: Guitarist Freddy Green of the Basie band. And now Frazier pans Bechet. Yes, Bechet bleats. But Bud Freeman, Babe Russin and Happy Caldwell wheeze; Les Young honks; Red Allen, Sidney DeParis, Wingy, Berigan and plenty others play "dirty trumpet"; Pee Wee Russell rasps and Tesch played out of tune more often than not. But I don't think Frazier would say these men are anything less than great.

Bechet's tone may not be the ultimate in lush beauty, and at times he shows poor taste, but then, what jazzman hasn't. Few men, past or present, can match his improvising talent and downright heat. When the big guns start panning men like Sydney, it makes one wonder just what the critics expect, or if they really are critics.

MARVIN ZEMANEK

George Auld in 3-A

Brooklyn, N. Y.

To the Editors:
You stated in the May 15 issue that Georgie Auld had been drafted. Evidently you were misinformed. George has been placed in class 3-A because of dependents.

MRS. A. AULD, George's mother.
We said that George "at press time was expecting his draft call." His classification later deferred him.—EDS.

'If Mr. Dexter Would Take a Few Lessons On String Bass ...'

Canton, Ohio

To the Editors:
Concerning Dave Dexter's criticism (June 1 Down Beat) of Duke Ellington's record, *Body and Soul* and Mr. J. B. Blues, it has never been quite apparent to me why some self-styled critics delight in rendering a judicial decision on a recording or a band without a thorough understanding of what (Modulate to Next Page)

More

the music means.

After re-cism I play-ton and must say, teacher, the fine record calls "brutal" and "string" a fine dem-be done on if Mr. O lessons on to play a not be so ily some knows not. My only Blanton was string bass. With this much better passages, a half-size recordings if Mr. De vitsky, he try "bullish"

Welk C 'Ignomi Of 'No

To the Ed

In your Popular R chimes," J have liste cording of choice amo ber. Which ever, unde choice" y petition." We may to Jimmy Okeh reco on the nu has been p half. And for the ru King's an ings of th with us th "no compe

More Chords and Discords . . .

the musical recording actually means.

After reading Mr. Dexter's criticism I played the record by Ellington and Jimmy Blanton, and I must say, as a bass player and teacher, that it is an exceptionally fine recording. What Mr. Dexter calls "brutally butchered bowings" and "string thumpings" are in fact a fine demonstration of what can be done on a string bass, and try if Mr. Dexter would take a few lessons on a string bass, and try to play a simple scale, he might not be so apt to criticize so heartily something about which he knows nothing.

My only suggestion to Jimmy Blanton would be to use a half-size string bass in his next recording. With this instrument he can get a much better effect in playing rapid passages. Serge Koussevitsky uses a half-size bass in his classical recordings of bass solos. Perhaps if Mr. Dexter heard Dr. Koussevitsky, he would also call his artistry "bullish bass bowings."

EDWARD GOTTLIEB

Welk Objects to 'Ignominious' Rating Of 'No Competition'

Memphis

To the Editors:

In your listing of the "Most Popular Records in the Coin Machines," June 1 *Down Beat*, you have listed Jimmy Dorsey's recording of *Maria Elena* as first choice among waxings of this number. Which may be justified. However, under the heading "second choice" you have printed "no competition."

We may not be any competition to Jimmy Dorsey, but surely our Okeh record rates a second choice on the number, which our band has been playing for a year and a half. And even if we don't qualify for the runner-up spot, do Wayne King's and Abe Lyman's recordings of the tune deserve to share with us the ignominious rating of "no competition?"

LAWRENCE WELK

'Frazier Knows More About Lingerie than He Does About Jazz'

Milledgeville, Ga.

To the Editors:

About all George Frazier's column does to me is make me wonder if the three blind mice really follow him around calling "Daddy." Why don't you wrap him in cellophane and send him back to the ladies-ready-to-wear department of *Mademoiselle*? Judging from the stuff he writes, I would think that he knows far more about lingerie than he does about jazz.

But congratulations to a fine mag. We really appreciate it here in Georgia.

JIMMIE TERESI

Lids Are Flipped Reading Frazier

Chicago, Ill.

To the Editors:

Sincerely, Frazier is plenty solid. His too too much column on Bechet was plenty powerful. We all flipped our lids reading it.

THE BOYS AT THE "PINK POODLE"

Frazier's 'Vituperative Drooling Has Gone Far Enough'

Westmount, Quebec

To the Editors:

So Frazier foams at the mouth when he has to pay \$1.50 for a Sidney Bechet record. He should live up here in Canada where HRS 12-inchers sell for \$2.35 plus sales tax! And what's more, we pay it and like it.

Besides, this Frazier "criticism" has gone far enough. We all get a kick out of reading his periodic fulminations (oh yes, we go to school) but considered as serious critical work, his efforts are worth nil. Today there is too much of this vituperative drooling which aims more at making the critic a tin god than at pointing the way for new and better paths of endeavor.



Johnny Long's Brass

section lights into a ride chorus. In this photo are Walter Benson and Ed Butner, trombones, and H. L. Shawkey and Swede Nielson, trumpets. The saxes are Paul Harmon, Kirby Campbell and Cy Woistman. Boss-man Long is at upper right, getting his kicks. Long and troupe now are on tour after a sensational run at Roseland Ballroom in New York. Johnny has adopted a college song, *The White Star of Sigma Nu*, as his new theme. Pic by Ray Levitt.

Speaking for myself, I think Bechet is a great artist. Frazier, on the other hand, does not. Each of us is entitled to his opinion. But such exhibitions as Frazier's May 15 column are in very poor taste. After all, has Bechet done anything wrong? He has not turned commercial. He has been the object of no terrific publicity build-up. He is simply a guy who likes to play the way he feels. And because Frazier doesn't feel his music that way, he resorts to ridicule and cheap humor.

No doubt Frazier's labored wit is responsible for a sizeable chunk of your circulation, and no doubt for that reason you want to hold onto him. But can't you get the guy to tone down? We're all for critical integrity, but cheap humor and violent attacks on sincere artists are not part of my definition of true criticism.

NEIL M. COMPTON

Shanghai Band Could Teach Us Management

Shanghai, China

To the Editors:

We've got a band out here that

could teach Yank combos a few things about management. It's the only cooperative band in Shanghai, a 12-piece all-Russian unit which has been together for about six years. It was formed by Oleg Lunstrom and his brother, Igor, in Harbin, Manchuria. They came to Shanghai in 1937 and have been working steady ever since.

Oleg leads and plays nice boogie piano and fiddle and is responsible for the arrangements. All monies received for services are banked and each man is paid the same salary on a monthly basis. The surplus is put in bonds and preferred stock with a certain percentage put away where it will be available for the upkeep of the band and for use in case of sickness or accident.

The main ambition of the outfit, of course, is to tour the States some day, though they know that at present it is hopeless. Here is the personnel:

I. Lunstrom, A. Onopnick, V. Serebrenskoff, V. Dering, saxes; A. Kotlakoff, O. Osipoff, G. Baranovich, trumpets; A. Minakoff, trombone; G. Modin, piano; A. Gravis, bass; V. Alexandroff, drums, and Oleg Lunstrom fronts on piano and fiddle.

TOMMY MISSMAN

Has 'Em Standing Three Deep Clamoring For More Drum Solos

Brooklyn, N. Y.

To the Editors:

Your drum columnist, George Wettling, in the May 15 issue, stated that "drum solos are unmusical and generally uninteresting" and that "the length of a drum solo should depend on how long you want to annoy the public."

I am inclined to disagree with Mr. Wettling. A drum solo can be as musical and expressive as any solo on any other instrument. If you have ever heard the way Ray Bauduc plays a solo you will know what I mean. I am really astonished that a man of Wettling's station in the percussion world should come out with a statement which lacks the musical understanding one would credit him with.

To say that drum solos annoy the public can be directly contradicted when I tell you that I have had them standing around me three deep and clamoring for more whenever I took a solo.

DANIEL SHANSKY
Drum Instructor

Dancing Not Allowed In Holland Anymore

Amsterdam, Holland

To the Editors:

Because dancing is not allowed in Holland anymore, we are trying to swing the band out of here and down to the Casino Estoril in Estoril, Portugal, where we hope to open soon. Here is the lineup of the boys now:

Glyn Fague, John Russell Jr., and myself on saxes; Henry Mason and Louis Bacon, trumpets; William Burns, trombone; Freddy Johnson, piano; John Mitchell, guitar; June Cole, bass, and Tommy Benford, drums.

Will you please note that Henry Mason would like very much to find and hear from his brother, a musician with the Silas Green Minstrel show. His name also is Mason. Mail can reach us c/o the American Consulate, Lisbon, Portugal.

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Movie Music:—

Movie, 'Hot Nocturne,' to Be Story of Jazz Musicians

by CHARLIE EMGE

Hollywood—The studios are simply busy as hell with musical ventures of various types these days. The guys who decide what kind of movie fare the American public should be fed are convinced that music in one form or another is a sure antidote for war blues and box-office lethargy.

Out at Warner Bros. they've got one on the fire that arouses curiosity. It's titled *Hot Nocturne* and the publicity dept. states that it is the "story of a group of swing musicians" (italics are our own). They also volunteered that it was from a play by Edwin Gilbert. (Beware, John Henry Aegis. Something tells me you are in for some bad moments). Another Warner opus we await with interest is a re-make of "The Constant Nymph." In the original version (British-made) it combined musical interest with story interest as no American film ever has.

Pee Wee Hunt drew a good spot in one of Casa Loma's feature numbers in Columbia's "Time Out for Rhythm." Pee Wee's vocal on *Boogie Woogie Man* (Sam Cahn & Saul Chaplin) will be one of the pic's high spots. . . . Also caught at Columbia were Leo Watson and the Spirits of Rhythm, who were working in the Ruby Keeler starrer "Sweetheart of the Campus." Ozzie Nelson and Harriet Hilliard drew supporting roles in this picture in addition to their work with the band. . . . Incidentally, the stories that Harriet turned down screen offers after her success at RKO a few years ago are not so much stuff. Harriet decided to stay with Ozzie and the band. . . . Ted Lewis was spotted in Universal's "Radio Revels of 1942." Ted and the band do the standard act which

he has been using on the stage for years but it's plenty effective as movie stuff, especially with the elaborate set built especially for the sequence. . . . The band which appears with Jack Teagarden in Paramount's "Birth of the Blues" is composed partially of regular, card-holding musicians and partially of actors. Guitarist Perry Botkin, who headed the musical combo which accompanied Marie Greene in Columbia's recording of *Intermezzo*, drew an acting assignment with the band. Incidentally, musicians who work in pictures as actors get \$15 per day if they are completely silent. But if they have "lines" (dialogue) they get \$25 per day. Many have earned the extra 10-spot for saying nothing but "Okay." . . . The Glenn Miller band sees plenty of action in 20th's "Sun Valley Serenade." There's a good story twist in this pic. As a publicity stunt the band which figures in the screen story (Glenn Miller's in actuality) adopts a European war orphan. They go down to the boat to meet her, thinking the orphan will be a moppet. It turns out to be Sonja Henie. The Miller band works in about eight musical numbers in the picture, throwing in their *In the Mood* to top it off.

'Pic-a-Tune' Inventor Faced With Fed Charge

Los Angeles—Duane Esper, inventor of the "Pic-a-Tune" gadget, latest development in the coin machine movie field, faces trial here this month in Federal court on charges that he shipped "lewd and lascivious" records via Railway Express. Trial will open June 23. Esper's "Pic-a-Tune" device has excited plenty of interest. Backers claim that it is an attachment by which 16 mm. movies may be hooked up to the conventional coin machine phonograph. Esper said they would produce pictures in which the action was synchronized to ordinary phonograph records. Esper is well known here as an independent film producer.

'Intermezzo Girl'



Los Angeles—This is Marie Greene, whose record of *Intermezzo* proved one of the biggest surprises of the year. Born in Santa Monica, Cal., 23 years ago, Marie has a vocal range of three octaves, from low G to A above high C—which exceeds Lily Pons' range by four notes.

A blonde, tippin' the beams at 115 pounds, Marie was playing the violin at 5. At 19 she began singing. She has done solo work on the Kraft Music Hall, Dole Pineapple show and other programs. Ted Duncan does her arrangements. On her Columbia disc of *Intermezzo*, Marie was backed by Perry Botkin's group, including Botkin's guitar, alto sax by Jack Mayhew, Spike Jones, drums, and Lou Bring, piano. Four male singers also are heard on the disc.

Studio Denies Attempt to Bust Up Garland-Rose Romance

Los Angeles—MGM studio bosses loudly deny that they are trying to "bust up" Judy Garland's romance with band leader Dave Rose or at least postpone her marriage to the young musical director and arranger whose divorce from Martha Raye recently received its final stamp, an event marked by Martha's hot-blooded dash to Las Vegas to take another crack at matrimony.

'Voice' Says 'Nuts!'

Report that MGMoguls were ripe for apoplexy at the news of their "child star's" impending nuptials was indicated in a trade paper's "inside stuff" column, and wafted about at cocktail conferences.

"Nuts!" said the voice at MGM who is Judy's personal contact with the outside world. "MGM wants Judy to have everything

Columbia Strike Settled; Workers Get Pay Boost

Los Angeles—The strike by members of the United Radio & Machine Workers' union (CIO), which closed the local plant of the Columbia Recording Corp. on April 11, ended May 26 with an agreement claimed by both sides to be "mutually satisfactory." However, striking workers could point to definite gains in a pact which called for wage increases of from 2 to 15 cents per hour and a jump in the minimum wage rate, which was raised from 55 cts. to 65 cts. per hour. Strikers had been asking 75 cts.

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Calling It "Jazz" Deadliest Enemy" Fails to Faze Hollywood

by HAL HOLLY

Hollywood—Maybe some of you remember an article in a recent issue of *Down Beat* by John Henry Aegis entitled "Hollywood is Jazz' Deadliest Enemy." By now John Henry probably has gotten over his disappointment at the fact that his noble expression of protest and righteous rage did not fall upon Hollywood like a bomb shell and rock the old burg to its very girdle.

Wouldn't Miss Reading It

If it will make him feel any better we can truthfully report that his article did not pass unread. Hollywood has the most complete clipping service in the world and never fails to read anything in which its name is mentioned.

But if John Henry hoped to awaken any sense of shame or one pang of remorse at Hollywood's failure to achieve artistic success in anything of a musical nature—well, it's just too bad, because Hollywood just doesn't give a damn.

I know just how John must feel. I spent days brooding over *Alexander's Ragtime Band*. Finally I decided to let 20th-Century Fox have it right in the belly. Burning with critical fervor I knocked out what I still think was a brilliantly scathing article in which I called attention, in my most devastating manner, to the fact that everything was wrong with the music in *Alexander's Ragtime Band*. (I still shudder at the memory of Tyrone Power doing the "Charleston" as he directed his 50-piece orchestra in a "swing concert" at a replica of Carnegie Hall. "And when the

inevitable line of girls pranced out on the concert stage, I made a dash for the men's wash room. I wrote, and I wasn't kidding either.)

But Nothing Happens

After writing that review and seeing it get into print I sat back and waited grimly for Darryl Zanuck to ride me down with one of his polo ponies. The least I expected was banishment to the salt mines by order of the Hays Office. And what happened? Nothing.

The next time I visited the 20th Century-Fox lot I expected them to set a pack of wild dogs on me. They were so busy counting up the grosses on *Ragtime Band* that no one even noticed me.

Alfred Newman, who knew as well as I did what was the matter with the music in *Ragtime Band*, got an Academy award for it—and took it with a straight face.

That's why he, who is one of Hollywood's finest musicians, is also one of its most successful studio musical directors.

Gossip Mongers Haunt Talley Divorce Trial

Los Angeles—With half of Hollywood hanging over the back fence and mouthing "revelations" brought out at the trial of her suit to retain custody of her child, Marion Talley, one-time opera star, is taking it on the chin daily in court but winning the sympathy of the public as she never had it during her career in opera, movies, and radio.

Charges Mate with Adultery

Miss Talley is asking for a divorce from her one-time voice teacher, Adolph G. Eckstrom, whom she married about six years ago just one month before the birth of their child, little Susan April Talley. She asks complete custody of the child, claiming that Eckstrom was never faithful to her, either before or after their marriage.

Eckstrom countered with allegations that the comely singer had indulged in "wholesale sex infractions," naming more than half a dozen men prominent in the radio and picture business here.

Child Kept from Her

Miss Talley claims that when she left Kansas City to come to Hollywood as a radio and screen performer Eckstrom persuaded her to leave the child with him because "a child would interfere with her career." Then, she said, he refused to let her have the child or even see her.

KMPC Keeps Staff

Los Angeles—After several weeks of negotiations radio station KMPC has been persuaded to retain its staff orchestra of six men instead of cutting down to an organist as planned by the management some time ago. KMPC heads were so set on the curtailment that they even announced they would sever station's relationship with CSB network to offset union pressure exerted through this tie-up. Credit for holding staff ork at KMPC is given to Local 47's radio contact, Dick Paull.

KMPC is owned by Dick Richards, who also owns the big CBS outlet in Detroit, WJR, and Cleveland's ditto, WGAR.

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Art Carter photo
Dave Rose-Judy Garland

that goes with a normal happy life. We just want her to be happy. Anyway, we're not trying to sell Judy to the public as a moppet anymore. She's 19 years old—a mature young actress with a golden gift of song. Marriage will deepen her character. . . . etc., etc., the voice continued, lapsing into the Hollywood vernacular.

Dave Says Nothing

Dave, currently occupied as music chief for the Tony Martin-Woodbury NBC series and musical director at KHJ, the Mutual outlet here, is saying nothing. He doesn't have to. Close friends know that Dave and Judy will get married whenever they want and that all Hollywood couldn't stop them.

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Freddy w much of the ranging his raiser is the aided and ment by Schoen, wh ing up the grounds fo And that is a dead

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The bill the theatre based had at this wri available opening of June 9.

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New Y time blues 721 Club accomps h

How Do They Stack Up, Jerry?



De Kalb, Ill.—Running across a pair of out-of-this-world gams on some chick whose pic is in the *Beat*, Jerry O'Connell sneaks a peak at lovely Myrtle Pooler's pins to see if she measures up. Jerry is bassist with Herbie Palmer's ork. Myrt does the chirps. Jerry and Carl Larson are co-inventors of a new instrument, the "piano-vibe," played like a piano but sounds like a vibraharp. Cats who have dug the box say it's really terrific.

Vic Schoen Arranges, Lou Levy Backs Freddie Slack's 9-Piecer

Los Angeles—Freddie Slack, the boy whose boogie beat at the 88 did plenty to put over one of America's outstanding new combos, Will ("Beat Me") Bradley, breaks out here this month with his own outfit—and it will be a dinger if it comes up to specifications.

Get this set-up: one trumpet, one trombone, one reed man who stars on tenor, one reed man who stars on clarinet, one reed man who stars on baritone and doubles on bass clarinet, plus four rhythm topped off by Freddy himself at the aforementioned 88.



Schoen

Freddy will do much of the arranging himself but the eyebrow raiser is the news that he will be aided and abetted in this department by none other than Vic Schoen, who made his name dreaming up those okay band backgrounds for the Andrews Sisters.

And that little item, of course, is a dead give-away. You guessed

it. The man behind the man-behind-the-band is enterprising Lou Levy, who steered the Andrews Sisters to the top of the pile and keeps busy in-between-times with his Leeds Music Co.

Slack planned to put the new outfit into rehearsals early this month. He said the "style-feature" would be a derivative of boogie woogie.

Freddy indicated he was "set" with a major agency but preferred not to reveal the tie-up as yet.

Tenney Scuttles His Own 'Anti-ASCAP' Bill

Los Angeles—In spite of the momentous Supreme Court decision upholding "anti-ASCAP" measures passed by the state legislatures of Nebraska and Florida, California Assemblyman Jack B. Tenney, who introduced a similar measure to the California law-making body this session, has stymied passage of his own bill by placing it on the "inactive file," according to reports received here from Sacramento.

Tenney's bill had been okayed by the committee in charge at a hearing marked by a strong demand for passage presented by officials of Local 6 (AFM) of San Francisco.

Local 47's board of directors had previously refused to back Local 6 officials in their stand on the Tenney bill.

Artie Pine Writing Stage, Movie Plays

New York—Artie Pine, manager of the Gray Gordon band, has written an original movie story based about the struggles of a band leader. It's titled "American Dances." Pine also is collaborating with Norman Weiser, editor of *Radio Daily*, on a comedy farce titled "Brill Building," based on the music business.

FRANKIE Carlson

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Coast Theaters Crack Down On ASCAP

Los Angeles—Once-mighty ASCAP, still staggering under the tough blow of seeing state "anti-ASCAP" laws in Nebraska and Florida upheld by the U. S. Supreme Court, faces another legal attack shortly.

Independent theater operators of the Pacific Coast states, meeting here in convention this month as the Pacific Coast Conference of Independent Theater Owners, are preparing to file a suit against the beleaguered music society, charging that its method of licensing theaters on a per-seat basis is illegal, and demanding damages and an accounting of sums paid to ASCAP during the past several years.

The bill of particulars on which the theater owners' suit will be based had not been made public at this writing but was to be made available to the press with the opening of the PCCITO convention June 9.

Don Marshall Goes Back to College

South Bend, Ind.—After five years with Clem Harrington's band at the Indiana Cafe, Don Marshall trumpeter, goes on a skul practice kick at the University of Michigan to gain additional credits that will give him a fancy Band Master's diploma—and a high school band—in the near future.

Monette Moore Active

New York—Monette Moore, old time blues singer, is working at the 721 Club in Harlem. Tony Wilson accomps her from the piano.

Kids Fluff Osborne, So He Goes Back to 'Slide Music'

Los Angeles—Will Osborne has completely scrapped the new band he organized and introduced here on the coast just about one month ago.

Will was denying it, the Wm. Morris office was denying it, but here are the facts:

The crack aggregation of musicians Osborne collected here has disbanded and most of them already grabbed other offers.

Osborne is starting all over again with a new outfit which will be built along the same lines as his "original slide-music" band—three trumpets, four trombones, five saxes and four rhythm.

Mack Schall, Osborne's manager, said that Will has now, and always has had the library he was supposed to have given to "Stinky" Rogers. Matter of the library doesn't matter much, however, as the original library would be pretty well out-dated by now.

Kids Give 'Royal Fluff Off'

No doubt about the reason Osborne decided to drop his "new idea" band with its four fiddles.

In a recent date at Balboa the kids gave it a royal "fluffing off" and wanted to know why they weren't getting the "original band" which, for all its corny tricks, had sock—and "style." The new outfit was just a nice smooth dance band such as anyone with the dough could throw together any time.

Nottingham to Salt Lake City

San Francisco—After two and a half years on the job at the Bal Tabarin here, the Gary Nottingham band lit out of the spot a week ago to play four weeks at Salt-Air ballroom, Salt Lake City, and then to the State-Line Club at Lake Tahoe for 5 weeks, with options for the entire season. Then the band comes back to the Bal for the fall and winter.

Ex-band leader Tom Gerun is co-owner of the Bal with Frank Martinelli, the famous chef.

Lishon, Jesters Hold Bag As Chi Mayor Closes Todd's

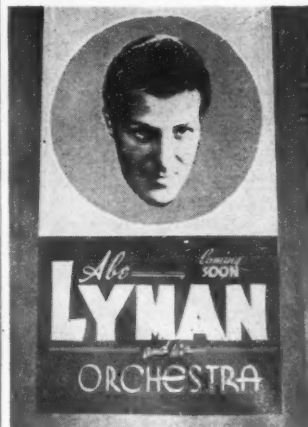
Chicago—The world's worst break was thrown in the face of the newly organized Henri Lishon band and the King's Jesters combo ten days ago when Mayor Edward J. Kelly revoked the operating license of Michael Todd's Theatre-Cafe after police had raided it and a charge of selling liquor to minors was slapped on it.

The Lishon band, and also the Jesters' 6-piece, had just replaced the bands of Les Brown and Joe Sanders, when "the heat came." Michael Todd, original impresario and only 25 per cent owner, had sold out only two weeks earlier to other interests. Chicago papers charged that the spot was controlled by "the syndicate," meaning the successors to Al Capone. Papers named Frank "The Enforcer" Nitti, current head man of "the mob," and Peter Fusco, labelled a public enemy in 1931 when he was Capone's beer gang foreman and now known as the liquor department manager of the Nitti gang.

Todd (who was Abe Goldbogen as a Chicago youngster) was reported to have disagreed with co-owners' desires to bring in "26-game girls" and less expensive entertainment, which was the reason for his selling out. Todd said the others wanted to turn the spot into a "honky tonk."

Lishon, local fiddle man and one of the best show conductors around town, had collected some of the best musicians in Chicago to make up the band. They worked a week. Lineup:

Abe Cholden, Fred Aune, Ray Johnson, Rudy Fous, saxes (Fous doubles fiddle); Carl Knauer, Mickey Traisci, Bill Scott, trump-



The Wrong Idea

Eagle-eyed Al Spiedock, Washington drummer-leader, sent this to the *Beat* after he spotted a billing faux pas on the Steel Pier at Atlantic City. The sign says Abe Lyman, but it is Charlie Barnet's mugg which the Steel Pier promoters used. Barnet recently recorded a tune he called "The Wrong Idea."

Spring Hits Clarke Band Boys Hard

New York—Romance is on the jump in the Buddy Clarke band, now in its 17th month at the Park Central hotel. Guitarist-arranger Ernie Ardi upped and eloped with Thelma Trent last month. Bassist Joe Peacock and vocalist Virginia Renaud will be married early this month, and saxist Al Pine will be a daddy before the year is up.

Zurke in St. Paul

St. Paul, Minn.—Bob Zurke's schizophrenic digitizing is agitating the 88 in the Gopher Grill of the Hotel St. Paul here. Length of the date is indefinite.

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20 Inches of Shaw Blues Pace New Record Output

by DAVE DEXTER, JR.

THE QUALITY OF recorded jazz took a sharp drop this month as the major waxworks placed their concentration upon juke-boxes rather than artistic endeavor. Artie Shaw's two-sided *Blues* and a scant half-dozen random sides by various bands loomed up in vivid contrast to the maze of novelty and pop tune engravings emanating from the presses and slanted strictly for the machines.

Far better than his sextet offerings of two weeks ago are Benny Goodman's *Good Enough to Keep* and *A Smo-o-oth One*, Columbia 36099, which may become collectors' items if for no other reason than the label, which lists Georgie Auld as playing trombone. Georgie's tenor is strong on both, and Charlie Christian gets ample leeway, but it is Benny's clarinet, as always, which brands the performances as top drawer. Cootie gets the place, in particular for his showing on *Good Enough*, and the recording itself is excellent. Both composites are simple riff jobs based on the blues; both are taken at "up" tempo.

McKinley's Quartet Debuts

Still another small band showing well on wax is Ray McKinley's quartet, which debuts on Columbia 36101 with *Tea for Two*. Mac sticks to wire brushes while Peanuts Hucko goes hog-wild on tenor, once in a while getting off a Bud Freeman phrase while Fred Slack and Doc Goldberg make merry behind him. Nice stuff. Flip-over is the Bradley band's theme, *Think of Me*, sung by Terry Allen. It's okay commercial stuff, but labeling it a "Jazz Masterwork" is prize overstatement. Tain't jazz at all. Neither is Joe Marsala's *I Know That You Know*, which has nothing of interest but a heated Girard harp. The backer (Decca 3764) rates a heavy nod, though, for its thoroughbred Marty Marsala jazz horn and some swell Joe stick, which as the title *Lower Register* suggests, is 'way low, and on a blues theme at that. Marsala's clary on *I Know* is as-

tonishingly like Jimmy Noone's on Noone's Decca of the same tune. Coincidence?

Tenor Sounds Like Alto

Raymond Scott is coming along nicely with his large band, and now that it's a year old he's abandoned a few of those knocked-out, impractical ideas he once tried to cram down the throats of those who follow his music. *Just a Little Bit South of North Carolina* and *In the Hush of the Night* (Col. 36103) are well-played ballads. The sax behind Clyde Burke's *Hush* vocal is a tenor, by Stan Webb, although it smacks of an alto. Two more Scott samples are *The Band Played On* and *Let's Get Away From It All*, on Col. 36090. Good arrangements and clean, confident interpretations are Scott's assets.

Woody Herman's Woodchoppers, seven strong, kick *Fan It and South*, two oldies, all over the studio. Herman's clarinet and some old time tailgate tram by Neal Reid top 'em, although Cappy Lewis' trumpet is strongest in the solo spots. Decca 3761.

19 Choruses—None Good

Artie Shaw, Sylvia Marlowe and no telling how many others have tried to utilize the harpichord as a jazz instrument. None has been successful. Neither is Meade Lux Lewis in his *Variations on a (Blues) Theme*, despite the four 12-inch sides it takes for him to perform them. Lewis' boogie poundings combined with the heavy, unpretty, stiff and uncolorful machine he pounds make for an undistinguished Blue Note release. One of the four is titled *19 Ways of Playing a Chorus*. None of the 19 is impressive. But the blame is more the instrument's than the artist's. Those overtones are too much!

Space-Savers, Etc.

Claude Thornhill's *Stack of Barley and Hungarian Dance No.*



'A Smo-o-oth One' on the Columbia label by the Benny Goodman sextet is credited by reviewer Dave Dexter Jr. with being "far better than the sextet offerings of two weeks ago . . . with Benny's clarinet, as always, branding the performance as top drawer." Reverse side is *Good Enough to Keep*. Christian's on guitar, Auld on tenor and Cootie on trumpet.

5 on Okeh 6168 aren't as impressive as his band is in person. But they are unusual enough to warrant keeping an eye on Rusty Dedrick, trumpeter, and a couple of additional soloists. What Thornhill needs is stronger material. . . . Two blues records worth trying are Jimmie Gordon's *Daddy Bear Blues* and *Actions Speak Louder Than Words* (Decca 7839) and Yack Taylor's *Knockin' Myself Out* and *My Mellow Man*, Decca 7836. Accompaniment isn't too strong on either. . . . Columbia has an album of music from *Show Boat* (Album C-55) which features Helen Morgan, Paul Robeson and others. . . . Milton Hinton, bullfiddler, is featured on Cab Calloway's *Ebony Silhouette*. *Hep Cat's Love Song*, (Okeh 6192) makes a sad pairing.

Trumpets Steal the Show

For all the talk about Cootie, Rex, Muggsy and the admittedly "immortal" trumpeters, someone's done a lot of tall overlooking of the talents of one Billy May, now with Glenn Miller, whose ability has never been exhibited to better advantage than on *The Spirit is Willing*, latest release by the Miller band. Jerry Gray arranged and composed the tune and it is Billy's warm, growling trumpet which stamps it as a superior face. John Best's horn also is heard alternating with Billy's, and there's some foxy unison sax figures which

dig deep. The mate is *The Air-Minded Executive*, which is just another Miller novelty. Bluebird 11135.

Artie Blows the Blues

Another outfit which purists brand as too, too commercial has a platter this month which will stack up with the best in the hot department, and we mean Artie Shaw and his *Blues* from Wm. Grant Still's *Lenox Avenue Suite*. With his strings subdued, Artie uses both sides to produce a really sensational biscuit. John Guarneri, Bill Butterfield (another one of those thoroughly schooled youngsters who gets less than his share of space in the papers), Shaw himself and Les Robinson all take the "A" side solos, Robinson proving the surprise with his Hodges-like alto stylings. "B" side shows Jerry Jerome, Guarneri again, Jack Jenney, Butterfield, briefly, and a short ensemble bit. Shaw is at his best on the first, but both move along pleasantly, in jam fashion, in a flexible arrangement which stresses the individual soloist's ideas. A "must" record on any count, on Victor 27411.

Two Bar Babbles at Once

Sonny Dunham's second recording under his Bluebird binder pairs *Bar Babbles* with *Throwing Pebbles in the Millstream*, on BBird 11148. First is an unorthodox, knocked-out Pat McCarthy music picture of a line of drunks at a bar, and is interesting only from a novelty standpoint. Reverse is a pop in the Lunceford groove, over-arranged and tight, but after the vocal by Ray Kellogg it develops into an interesting jazz performance. Jimmy Dorsey has a similar arrangement of *Bar Babbles* (also arranged by McCarthy, Dunham's ex-guitarist) which he pairs with *Aurora*, a South American novelty sung by H. O'Connell. Dorsey's is Decca.

Ten Saxes; So What?

Shep Fields' new crew, with 10 saxes and a rhythm section, tees off with *Marche Slave* and *I Found a Million Dollar Baby*, BBird 11150. Don't let anyone kid you, that second line is missed, and repeated hearings of the band will convince. On the credit side are the arrangements, which are plenty unique. Piccolos, flutes, bass clarinets and electric guitar are voiced with tenor, alto and bass and baritone saxes. A neat debut—but it's trick music and on the inadequate side because of the absence of horns. *Slave* overshadows *Baby* here.

Four Decca Pop Albums

Decca's output of packaged wax never sags. Latest albums to come off the presses include a selection of British sides by Ambrose and



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Recorded 'Thud'

New York—It had been a tough session, and after five attempts to get *Isle of Pines*, a pretty ballad, on wax, the boys in Jimmy Dorsey's band figured this performance would do it. With only four more bars to go, and Bob Eberly's vocal on the master, Al Jorden accidentally dropped a long Shastock mute from his trombone to the floor.

The band finished the side and learned the thud of the mute falling was right on the beat. So Decca is issuing the disc anyway. On the finished record Jorden's mute can be plainly heard in the final chorus.

his ork playing instrumentals composed by Sid Phillips. Twelve faces in all in album 189, and all reissues. . . . Eight exceptional bits by the Quintet of the Hot Club of France are in album 201, and feature guitar by Django Reinhardt and fiddle by Steve Grappelly. Again, reissues. But better, musically, than the Ambros items. . . . Gospel songs by Rosetta Tharpe, of the Holy Rollin' Tharpes (she's now with Lucky Millinder) make up the third Decca batch, in album 224, ten sides in all, and all kicks. Note especially Rosetta's barrelhouse guitar which she uses to back her own singing. . . . West of the Decca albums is the Ram Morgan collection, album 225, which quite possibly is the best collection of bad jazz ever assembled. Russ's infamous "turkey" trombone squawks through a dozen sides. Only the fiddle section shows well. And like all the others, the Morgan stuff has been issued previously.

Lunceford, Bailey Contrast

Jimmie Lunceford's return to Decca isn't too impressive. *I Had a Premonition* isn't even adequate stuff for this band although its backer, *24 Robbers*, is better material and executed more sharply. Trummy Young's vocal sells the "B" side, Decca 3718. . . . Mildred Bailey's mellow chanting of *Rockin' Chair* and *Sometimes I'm Happy* only serves to prove the bromide that if she's not the finest of the fem crop, then there's none finer. That tasty, golden-toned clarinet behind her is by Jerry Jerome. And the voices 'way back are those of the Delta Rhythm Boys. Decca 3755.

Quick Spins

Al Cooper's Savoy Sultans get a good beat, and showcase several okay soloists, but ensemble intonation is frightening on *Jackie Boy* and *Second Balcony Jump*, Decca 8545. . . . In the same groove—a small Negro jump band styled in the Basie manner—is Buddy Johnson, who does auret with *Boogie Woogie's Ma-in-Law* and *Ever So Grateful*, Decca 8546. . . . Ella Fitzgerald tries, but *Keep Cool, Fool*, is a dog tune and even her vocal magic can't get it across. *No Nothing*, on the back, shapes up strong. Note how the Fitzgerald outfit sounds more white with every new release. The Webb touch is gradually, but surely, slipping away into memory. . . . Pretty Eddie Miller tenoring on *Flamingo*, which is mostly Miller all through. But skip the coupling, *Far Away Music*, which might have been better had the Bob-o-Links been farther away when the piece was made. Little of interest to Crosby followers here. Decca 3752.

The Hawk Lays an Egg

Coleman Hawkins plays very ordinary tenor on Count Basie's *Feedin' the Bean*, but then the whole performance is so drab that one can sense the Hawk's feeling of futility as he tries to "get off" above a series of frayed and tattered riffs served up by Earl Warren and the Basie saxes. It's a bringdown record on both counts, for the flipover, *I Do Mean You*, is a super-pooper BMI ballad which only a Duchin could play with a straight face. To hear Hawk lay an egg try Okeh 6180.

Malneck On the Way

Matty Malneck can play hot fiddle with the best of 'em, Venuti and South not excepted. He shows it on *An American in Paris* and *Anvil Chorus*, Col. 36140, latter side, incidentally, recorded a year before Glenn Miller got in on wax. Poor recording doesn't help Matty, however.

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Most Popular Records in the Coin Machines

SONG	FIRST CHOICE	SECOND CHOICE
1—Amapola	Jimmy Dorsey, Decca	Sammy Kaye, Victor
2—The Hut Sut Song	Freddy Martin, Bluebird	The Jesters, Decca
3—Intermezzo	Benny Goodman, Columbia	Marie Greene, Columbia
4—Green Eyes	Jimmy Dorsey, Decca	
5—Daddy	Sammy Kaye, Victor	
6—Let's Get Away from It All	Woody Herman, Decca	Tommy Dorsey, Victor
7—Music Makers	Andrews Sisters	Harry James, Columbia
8—C'Bye Now	Horace Heidt, Columbia	Woody Herman, Decca
9—Maria Elena	Jimmy Dorsey, Decca	Gene Krupa, Okeh
10—Aurora	Andrews Sisters, Decca	Jimmy Dorsey, Decca
11—I Understand	Jimmy Dorsey, Decca	Charlie Spivak, Okeh
12—My Sister and I	Jimmy Dorsey, Decca	Benny Goodman, Columbia

COMING UP: Operators are safe in stocking up heavily on "Aurora," a South American novelty which is moving up swiftly; "Green Eyes," another Jimmy Dorsey classic which may hit Jimmy's "Amapola" peak; the "Hut Sut Song," tricky enough to stay hot for another month, and "Daddy," which hasn't weakened yet. "Amapola" finally is weakening but should be an earner for a few weeks yet.

"SLEEPERS"

(Destined to be Big Hits in the Coin Machines)

SONNY DUNHAM—This young California orchestra may have a winner in *Bar Bubble*, a screwy instrumental number which Dunham has recorded for Bluebird. The Dunham trumpet and an ensemble "hissing" sequence make the disc a potential click. Dunham introduced the tune himself a year ago.

JAY McSHANN—*Confessin' the Blues* is the title of a blues number which young McShann, a pianist, put on wax for Decca's sepia series. Here is a natural for colored locations and locations where college students, jitterbugs and musicians hang out. Strong vocal and McShann's brilliant pianologics sell this with a sock.

ARTIE SHAW—Follow-up to his click *Stardust* and *Dancing in the Dark* sides is *Moonglow*, the 1933 hit, which Shaw dresses up in 1941 garb replete with his mellow clarinet and a svelte string section. Tab it. Victor.

JIMMY DORSEY—The greatest vocal Helen O'Connell has yet put on grooves is her *Embraceable You*, taken at slow, pushy tempo, stacking up as a sensational coin machine item. Watch, also, for such J. Dorsey nickel-grabbers as *Be Fair*, a lovely new ballad composed by the team which wrote *I Understand*, and similar to that song, and another ballad, *Isle of Pines*, which looms as a money-maker for operators everywhere. Bob Eberly sells the wordage to both *Be Fair* and *Isle of Pines*. Can't miss. All Decca.

Ditto for "Intermezzo," "My Sister and I" and "I Understand." These reports are received from DOWN BEAT's representatives in New York, Chicago and Los Angeles as well as three other cities, selected at random. We invite operators and distributors to write us advising which records they find to be winners.

WOODY HERMAN—Kids will go for Woody's *Fan It*, a jazzy item with a humorous Herman vocal. Worth spotting prominently on the machines. Decca.

BENNY GOODMAN—Helen Forrest's fine singing helped make *My Sister and I* one of the 12 most popular, as shown above. And Miss Forrest comes through again with a revival of an early Bing Crosby hit, *I Found a Million Dollar Baby*, with Goodman's band providing superb accompaniment for her piping. Looks good and might hit. Columbia.

LOUIS ARMSTRONG—After two many months of inactivity, as far as the machines go, old Satchmo has hit his peak on *Do You Call That a Buddy?* Here is the best Armstrong machine performance in years, his vocal being an irresistible coin-catcher. Decca.

JERRY COLONNA—Perfect fodder for the machines in bar locations is *Lolita*, an old tune which the mustached "Professor" sings in Spanish, English and boogie-woogie. Just crazy enough to pull in the jitneys. Columbia.

MILLS BROTHERS—Another novelty, this one titled *Down, Down, Down*, may be a big surprise hit as was the *Hut Sut Song*. Tune by this noted male vocal quartet already has "caught on" in the East. Several bands are recording the number and these may have a wider appeal. Keep an eye out for this tune. Decca.

Jarrett Band Cuts 4 Murphys For Victor

Chicago—The Art Jarrett band launched its wax career two weeks ago by cutting four Spud Murphy arrangements for Victor under the supervision of Leonard Joy, who came away from the session beaming.

Sides, to be released this month, include *Alone and Lonely* (Babs Stewart vocal), *You Started Something* (Smoothies vocal), *Green Eyes* (Smoothies and Jarrett vocal), and *Loveliness and Love* (Jarrett vocal).

Eke Kenyon has replaced Frank Sullivan on drums with the band, coming up from his home in Remington, Ind. to take over the seat he held in the Kemp band when Skinnay Ennis left. Jesse Ralph, first trombone, married Gerda Eue of New York June 3 at Bethany Evangelical Lutheran church. Bassist-arranger Rufe Smith was expecting the stork to knock at the door at press time.

Babs Stewart, of the Smoothies, is taking all the fem vocal solos with the band while musical director Porky Dinkers is auditioning chicks for the job.

Glass Base For New Discs

New York—Columbia Record officials believe they have solved a vexing problem now that the government is taking over virtually all of the nation's aluminum output. Forced to find a substitute, Columbia has announced that glass will shortly be used as a base for their instantaneous acetate recordings.

The new type discs will be more fragile than the ones with an aluminum base, it was said. The idea was originally conceived in Europe, but not used in the U. S.

because of the amount of aluminum on hand. New type discs will be used for electrical transcription work almost exclusively and will not affect the regular Columbia and Okeh records, which are produced without aluminum.

Okeh Renews Al Donahue's Band

Los Angeles—Al Donahue's band was renewed by Okeh records last week, contract calling for the band to record another year. Deal was packed by Frank Walsh, Al's manager. At the same time Donahue hired a young arranger, Danny Hurd, who has been working for Red Nichols. He also plays piano. Donahue and band finish at the Palladium June 19 and go to Detroit, where they open at Eastwood Gardens July 4.

Basie Cuts Four

New York—The Count Basie band waxed four Okeh sides in the Columbia studios here late last month. Titles were *Tune Town Shuffle*, *Tired of Waiting for You*, *You Betcha My Life* (with an Earl Warren vocal), and *Down, Down, Down*. The band takes a vacation from June 23 to July 3 when they open a 3-weeker at the Ritz-Carlton in Boston. Future dates include the Surf Beach Club, Virginia Beach, Va. opening July 29, and the week of Aug. 15 at the Regal theater in Chi.

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Clinton Uses Strings for New Records

New York—Larry Clinton is on a "strings kick" too. On his last record date for Victor he used three violins and a bassoon in addition to his regular band. Larry made four sides, one of which is called *Town Tattler* in honor of Chicago *Herald-American* columnist Nate Gross. The other three are originals by Larry also, and all four will be released within the next three weeks.

Clinton's band has been breaking it up at Madison Square Garden and has been held over.

Galdieri with Ehrich

Totowa, N. J.—Frank Galdieri has joined the Doug Ehrich band, now working The Palms, on route 6 here, after a nine months' date at Jerry's Wilmet Inn at Bloomfield.

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THE HOT BOX

A COLUMN FOR RECORD COLLECTORS

by GEORGE HOEFER, JR. (2 East Banks, Chicago)

Hilton Jefferson, alto saxist with Cab Calloway's band, recalls the Bubber Mile Mileage Maker recording date back in '30. The late Ellington trumpet ace had Hilton on alto, Charley Irvis, trombone; Earl Fraser, piano; Bernard Addison, guitar, and a tenor, drums and bass. The last three names have skipped Jeff's mind.

This combination made *Black Maria* (63108) *Chinnin' and Chattin'* (63109) Victor V38146 and *I've Lost My Gal from Memphis* (62232) *Without You Adeline* (62233) Victor V38138. There doesn't seem to be any available information as yet regarding the third Mileage Maker *Lovin' You the Way I Do* (63645) and *The Penalty of Love* (63646) on Victor 22568.

Corrections to 'Discography'

More corrections to the Commodore Music Shop edition of DeLaunay's *Hot Discography* by Bruce Cameron of Indianapolis:

Page 44, Armstrong's *Black and Blue* and *Ain't Misbehavin'* issued on Okeh 8714, not 8774.

Page 87, Victor 22791 Duke Ellington *It's a Glory* has Duke's *Brown Berries* on the reverse.

Page 300, Lemuel Fowler piano solo, add master numbers as follows: *Blues Mixture* (81108) and *Satisfied Blues* (81107).

Further additions and corrections will appear in the Box from time to time. All collectors are requested to put their findings on a post card and mail them in.

Collector's catalogue: Bob Thiele, 63 Continental Ave., Forest Hills, Long Island, N. Y. Louis, King Oliver, Duke, Bessie and Chicago Style. Bob "Sticks" Thiele is proprietor of Signature Records, 601 West 26th St., New York City.

Dick Jones, 1015 E. 6th St., Long Beach, Calif. Main interest is Duke Ellington. Also likes Bix and Nichols.

Peter C. Clay, 4 Laurel Road, St. Albans, England. Another British collector who retains interest in hot jazz in spite of the blitz. Expresses chief interests as Goodman, Ellington, Benny Carter, and Armstrong. Desires to cor-

John De Sollar, 413 Anna Street, Jacksonville, Ill. Endeavoring to obtain all Norvo-Bailey recordings. Originally from Red Norvo's home town, Beardstown, Ill.

Drivel Adrool: Omer Simeon has replaced Darnell Howard in Coleman Hawkins' band at Dave's Cafe in Chi.

The trombone on Jasper Taylor's *State Street Boys* (See Box March 15) has been identified as Eddie Ellis.

Harry Avery of Alameda, Cal., sends in some more interesting info regarding those foreign records found on the west coast (see Box April 15, '40). Avery found the Duke's *I Can't Realize You Love Me* (404802) on Odeon 36190 under the name of the New York Syncopators. Another interesting item he found was Miff Mole's *Navy Blues* on Parlophone 34038 under the name of Gilbert Marsh's orchestra. (Modulate to Page 18)

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Diggin' the Drums

Learn to Read; Don't
Count on 'What's in You'

by George Wettling

Since the last column appeared there has been no end of letters asking me to explain the different terms of the "twenty-six rudiments," where they originated, how to execute them, etc. Well, I never have written a drum instruction

book or invented a new snare drum or anything like that, but if you really want to know what the 26 rudiments look like (and by the way, my editor informs me that he lost the "5-stroke roll" somewhere in the morass on his desk last month, and substituted a "Ruff paradiddle No. 2" to make the 26th and erroneous rudiment in the list) I suggest you buy Mr. George Lawrence Stone's little pocket edition of "Military Drum Beats" and you will find them all in it—all 26 of them.

'What's in You' Ain't Enough

Johnny Pappis of Yonkers, N. Y., would like to know whether it makes any difference if you know how to read or not in drumming or "if it's just what you have in you?" That certainly depends a lot on what you have in you. If you are satisfied to go along with "what you have in you," though, it's okay with me, but show me the drummer who can sit down and fake or depend on "what's in him" for the drum part of Sibelius' Seventh.

Here's that old question again—How to develop the left hand, providing you are a right-hander. It comes from Bob Westby of Brooklyn. The last time I answered this one I was severely reprimanded by the man who makes the drums I use, Mr. W. F. Ludwig. My suggestion was to lift or hoist a gang of very heavy beer steins in the neighborhood saloon with the left hand. Personally I still think this is a wonderful developer, but there also are many other ways to exer-

cise the left hand. Try doing everything possible with the left hand which you now do with the right, for instance opening doors, etc.

Don't Loosen Heads

Jack Morro of the Bronx, N. Y., would like to know if it is advisable to loosen the heads of his drums when through playing on them. I would not suggest loosening them. I have never seen any violin players after finishing a performance loosen the strings of their fiddles.

H. Anderson of Waukegan, Ill., writes, "Is a foot tuned tom-tom good for only rumba and South American stuff?" Certainly not. My good friend Lionel Hampton uses two of them to great advantage. Some drummers use them in shows for big introductions and endings in place of tympani. It's surprising the effects and power you can get from those big toms.

Zildjians Are a Necessity

Here's that other oldie from E. R. Miller of Chicago. I thought I had settled the cymbal question months back, but here we go again boys, hold your hats. You choose your partners and live with them 'til you can't get along. Years ago the first sock or high hat cymbals were 10 inches wide, made of cheap brass usually with deep cups. Then a Turk by the name of Zildjian came to this country and really started making some real high hat cymbals, and now if you haven't got a pair of these you are like the bear and the fair—just nowhere. The standard size now is 11 inches, although some drummers go in for 12 inches and some go even further and use 13 inch.

Vic Berton started all this stuff years ago when he made a "snow shoe" type floor cymbal and used two 14 inch cymbals, and waded into heavy introductions with them, using tympani and snare drum rolls all together—and good. Some say he thought of this idea while waiting for a Cottage Grove Avenue street car on a cold February night.

Bring your hide troubles to Wettling via mail c/o Down Beat, 608 S. Dearborn St., Chicago. If you want a personal reply enclose a stamped self-addressed envelope. Stamps don't grow on trees.

'Judge' Benham At Wickland's

Lake Minnetonka, Minn.—"Ol' Judge" Bob Benham and his Eight to the Bar Association opened two Saturday nights ago at Wickland's resort, Spring Park, on this pool. The band—sepia Oscar Pettiford on bass, Joey Disch on trombone, "Popeye" Booker at the piano, and "Judge" Benham on drums—is a branch of the U. of Minn. Boogie club.

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Small Band Banter

by EDDIE CHARLES

Hop on the small-band wagon, all you guys and gals—the time is reet for reaping the harvest. Right now there is an unprecedented demand all over the country for entertaining units using from two to seven men. Polish up your material, get some new reeds, shine up your horns, toss in a few new novelties, raise your price a little and get out and grab yourself some long-term jobs—they're waiting for you.

The natural economic boom caused in part by the defense program is helping to open up new



'Beard in a Gilded Cage'... Illustrative of Eddie Charles'

advice to small entertaining combos, "Get some novelties," is this gag, by the Eddie Fritz combo in Chi's Dome of the Sherman hotel. Stunt gets plenty of laughs. Bassist George Ramsby is the stooge in the frame, Fritz is on accordion, Orrie Pesci on guitar, and saxist Nev Simons is the fourth. Art Banning pic.

avenues of employment for all kinds of entertainment. In the middle west alone at least thirty new cocktail lounges have been opened in the last six months, with many more being built. So let's get with it.

Use Your Own Name

There have been quite a few inquiries about what's to be done about duplication of titles in the small bands. There are umpteen "Rhythm-masters," "Dixie-land" killers and "Ambassadors." Since it is impossible to copyright the name of a band, I would suggest that the only way out is to use your own name, such as Joe Peck and his Colonels of Corn. Even then there may be a lot of Joe Pecks but it will clear up the situation somewhat. We heard of an incident that happened a year ago

all right and changed names, but the mix-up was really terrific.

Bill Amrine of Austintown, Ohio, has had his ranks depleted by the draft, with the accompanying headache of reorganizing and rearranging. Band uses five men and Mary Fleece doing the vocals, along with vocal trio. Now at the Golden Pheasant after 13 months at the Crystal Tavern.

Think You Got Troubles?

You think you guys have troubles. Gene Pringle of Amsterdam, N. Y. has had enough to last ten years. His girl singer, Bee Lawrence had the measles, Gene had same, his guitarist came down with ptomaine poisoning, his drummer, not to be outdone, also got the measles and finally his pianist was inducted into the army. After reading Gene's letter even we feel

bad. Hope it's all over. Good luck, Gate.

Thanks to Jimmy Stipek, (now Jimmy Harris) for the long letter and invitation to visit with the gates in Cleveland. Jimmy has a new band, with Johnny Cowgill on piano, Morrie Leysens on fiddle, Jerry Borden, drums, Abe Joseph, bass, and Vic Buynak on sax. You can get some good ideas for two piano arrangements by getting some of Ohman and Arden's records—very good.

Sure sorry to hear of the disbanding of the famous Ranch Boys who have been on many coast-to-coast commercials at NBC in Chicago. Curley Bradley is on the Club Matinee, Jack Ross has joined an advertising agency, company and Shorty Carson, excellent guitarist and vocalist is on the loose. Grab him gates, he's a killer.

'De-corn' Those Names

Here's a clever name that caught my eye. "Three Gents and a Deb," a musical treat that's smart and sweet. We get quite a kick out of some of the names of the small bands. Some of them could stand de-corning. Jerry Biesen has the Three Gents at the M.A.C. lounge in Milwaukee, using Sylvia Brant on fiddle and vocals, Russ Zaring, clarinet and voice, Mark Steger, arranger and vocalist and Jerry on accordion and voice.

Thanks to Tony Lane for the dinner invite. Tony heads four men at the Queen's Terrace, Woodside, L. I., using two vibes, Hammond organ bass, guitar, fiddle, clarinet, mandolin, piano, and marimba. Sure sounds interesting.

Many thanks to Robert Brodt of Bloomington, Wis., for his card (we're campaigning for a larger small-band column right now, Bob)—also thanks to Eugene Fisher of Philadelphia; Corp. Jack Mellon of Camp Livingston, La.; Floyd Hunt of Rock Island, Ill. (yep I've heard the Four Clefs on Bluebird—good luck to the boys on their Club Gig-Galleaux Niagara Hotel, Peoria, job)—we appreciate your letters and cards of encouragement and ideas. Keep writing.

Is Your Shirt Dirty?

Last minute dead-line suggestion for accordionists who are troubled with dirty shirts every night from the straps. Take the straps off and have them cleaned and buffed by a good shoe-maker (if they're leather) and get yourself a bib—hang it around your neck and your white coat will stay white a lot longer. Goombie now.

• The Band Box •

Dick Comes on
With More Clubs

by Dick Jacobs



Once again a heavy mail, so we'll just start by saying that it would be a corking idea if the club presidents would contact other prexies who are conducting clubs for the same ork leader and work out some ideas for mutual assistance to further the progress and publicity of your club. . . And here's the list:

FRANK SINATRA CLUB, Miss Rhoda Atkin, 240 Audubon Ave., NYC. . . GLENN MILLER CLUB, Lee E. Oliver, 200 N. Hiatt Ave., La Habra, California. . . And now for a flock of people who want to join clubs. So all you club secretaries get busy and sign up this gang. . . Miss Jean Haines, 44 Lawson Ave., Claymont, Del., wants to join Larry Cotton and Frankie Carle clubs. . . A 'BOB CROSBY club appeals to Jack Ulanski, 155 Pontiac St., Buffalo, NY. . . Howard Gilbert, 1313 Fourteenth St., Miami Beach, Fla., would very much like to join an ARTIE SHAW CLUB. . . Miss Claire Olshuff, 132A Woodrow Ave., Dorchester, Mass., wants to correspond with a GEORGIE AULD fan. . . Miss Doris Phillips, 322 S. 16th St., Mayfield, Ky., wants to hook up with TINY HILL and XAVIER CUGAT clubs. . . Miss Rose Trella, 12755 Hayne Ave., Blue Island, Ill., wants to join some record and swing clubs. . . Now, you Illinois fans take notice. . . Pvt. Samuel Terr, Air Corps Technical School, Recruit Detachment, Class 12, Chanute Field, Rantoul, Ill., is a New York ex-musician who is a long way from home. Pvt. Terr would like to contact some local swingers who are interested in swing. . . Charley Veillet, 578 Bonaventure St., Three Rivers, Canada, is a rabid BENNY GOODMAN fan and would like to join one of Benny's clubs. . . A record fan, Bud McCaffrey, Peldean Ct., Pel-

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DICK HANLON

95 Franklin

Auburn, N. Y.

ham, NY, would like to correspond and trade jazz records with some other fans. . . Miss Dot Anderson, 68 Waldron Ave., Cranston, R. I., would like to carry on some correspondence with some GLENN MILLER and BOBBY BYRNE fans. . . Morton Tannenbaum, 142 Mercer St., Jersey City, N. J., wants to join a JIMMIE LUNCHE-FORD CLUB. . . Miss Dorothy Johnson, 2728—11th Ave. C., Moline, Ill., wants to sign up in a TOMMY DORSEY CLUB. . . Here's a correction. . . Miss Evelyn Raymond, 5919 Dendron Lane, Glendale, Wis., conducts a RONNIE KEMPER CLUB and not a Jimmie Kemper club as previously listed. . . A late flash tells of a CLARENCE PROFIT CLUB organized by Morton Weiss, 845 West End Ave., Apt. 9F. . . And here's a little fan club news of which we'll spot a few items each month. . . The National Assoc. of Count Basie clubs now numbers over 200 local chapters with three in Canada, one in Brazil, and two in England. . . We're mentioning this because the clubs belong to one large national organization with headquarters at 524 Garfield Ave., Jersey City, N. J. . .

CLUB OF THE MONTH: The VAUGHN MONROE CLUB run by George Santos, 396 Main St., New Rochelle, N. Y. . . Recommended for the fine literature and pictures issued by the club and their splendid idea of forming club parties to see the band whenever possible.

Which about winds up the chatter for the month. So down comes the lid on the box and we'll have it open again next month. So long.

Froeba Back in N. Y.

New York — Frankie Froeba, jazz pianist, is back in New York after spending a couple of weeks vacationing at his home in New Orleans. Froeba now works for radio station WNEW.

• Sax Problems •

'Mickey' Gillette 'Guests' This Column for Norman Bates

Norm Bates takes a tacit this month in favor of his west coast confrere, Carroll F. "Mickey" Gillette, prominent Hollywood sax teacher, movie and radio staff man. "Mickey has some valuable ideas," says Bates, "and I'd like to move over for this issue to allow all this column's readers to soak up some of Mick's thoughts."

by 'MICKEY' GILLETTE

I'm much obliged to Norm for letting me move in on his column to blow off a little steam, particularly on the subject on which I am about to blow.

I go nuts, yes, literally nuts when I hear of teachers telling students they should practice so many hours a day whether they like it or not. If it is a bore to you, blame your teacher. Your studies should be interesting, and I mean to you. Every one has an occasional slump when he is fed up on dry legitimate music. At that time, the practice period should be devoted to dance music or to lighter exercises that you enjoy. Music is an art, not a trade. The accomplishments of any art are realized only by inspirational thoughts and performances. If it is one of those days that you're in the dumps, don't touch your instrument.

'Wholesome Regard for Jamming'

Maybe you would say that I "dement" easily, but I can't stand the "old school" musician and teacher denouncing popular music and jam sessions. I have a wholesome regard for jam sessions for in them we do develop ear training, musical imagination and an ease in playing style. I have nothing but pity for the musician that has never tried to fake a tune in his life and would play as a musi-

cal note the droppings of a promiscuous fly.

The musty tang of a padded cell is wafted to my nostrils when I hear of students who are told that the vibrato should be measured to the tick tock of a metronome. This is the most direct manner I know of developing a perfect tone—but mechanical. Vibrato is one of the most artistic things that we can inject into the tone quality. The tempo and extent of a waver should be strictly from the heart. With the existing free access to radio, you can listen to others performing this item, and incidentally being paid for it. If you copy them, you won't be far amiss. If your teacher tells you to develop a tone like his, ignore him. If he makes an issue of it ask him this question: "What do you want to do, turn out all your students like baloney sausage—all alike?"

The very essence of the music business is the individual style and twang of tone. Remember that a leader has in mind mixing these individual twangs together as so many spices to give him a desired sound in his orchestra. If you have some little characteristic twang in your tone, keep it. Your sole job is control of your tone. By that I mean that you have that sound in your playing at all times.

'Get in There and Try'

Even now I can feel the chafing of a strait-jacket if you are taught you must not go out and play professionally until you are a finished product. What the hell? If we waited for this nobody would be playing. There is no teacher living who can impart to you all the tricks that are learned on the band stand. Every community in the world has its good orchestras and poor orchestras. Remember that those poor orchestras are young people learning the business. Relegating this entire thought to a more common sense example I would say that if you want to learn to play baseball, get in there and try. You may be rotten at first but you will improve.

Don't let your teacher get away with the thought that you must screw up your face into a ghastly contortion when playing. Remember that when you play, you should look like you. Look in the mirror when you start to play. If you scare yourself to death, your teacher is lousy.

Don't Become a Sour Puss

Sometimes the teacher is over-serious and by continually picking on the student he reduces him to a miserable and over-serious state of mind. If this is the way that teacher has finally got you, how can you expect to play with any life or heart? Remember that most music you will play was intended to make people happy. If that

teacher has given you a "sour-puss" attitude, then that's the way you are going to sound. When I think of teachers like that, I can see approaching me those two little men with the white coats; as a matter of fact, here they are now. I notice that the one carrying the handcuffs seems to be the spokesman:

"Well, Gillette, I guess these teachers finally got you down, so you better come along quietly."

"Okay Mr., but will you grant just one request? Could you stop for just a minute at a studio up around the corner? There's a man up there that plays a little violin but he tries to teach all the instruments. It won't take me long, so help me."

That evening when we pulled up to the big iron gates and the two little men with the white coats peered in the wagon they couldn't understand why I had that satisfied smile on my face. They didn't know then what a fine job I had done to that violinist that tried to teach all the musical instruments.



Riding the Rapids on the Beat . . . This is very likely a

faked shot of the Silhouettes quartet, showing them riding their instruments placidly down Niagara Falls. They have been members of the staff of WHLD, Niagara Falls, for a year, and in addition do a lot of outside jobbing around the Cataract City. The group includes, left to right, Jess Hotchkiss, bass; Bill Brammer, guitar; Marian Oliver, vocal soloist, and Cyril Mears, vibes. Catch this combo next time you're up that way.

• Trombone Tips •

Lip Vibrato Makes Brass Section Blend Better

by Murray McEachern

of Paul Whiteman's Band



In discussing vibrato last column, I pointed out the greater flexibility and ease possible in obtaining vibrato by holding the slide between first and second fingers, instead of in the more conventional manner—between thumb and first and second fingers. However, if you have been used to holding the slide the conventional way, you may find a switch awkward at first. But I certainly believe it's worth some experimentation.

Develop Lip Vibrato

I also pointed out the desirability of using a combination of slide and lip vibrato at all times. Lip vibrato is very useful. This is especially so when the trombone is playing smooth passages with trumpets. Here the use of lip vibrato—assuming, of course that it is a normal one!—results in a finer blend. That is because your vibrato corresponds and runs concurrently with the trumpets' vibrato. A slide vibrato in a case like this tends to stick out, and consequently mars the blend.

And so much for TALKING about vibrato, for the time being. The experimenting and practicing is up to you!

And now to a question asked me so many times, not only in letters, but by young musicians I've met and talked with on our one-nighters and theater dates all over the country. The question is, "Is it better to work out solo choruses beforehand, or just play whatever comes into your head at the moment?"

Sage Advice from BG

Naturally there are arguments on both sides of the question. But everytime someone brings up this point, I remember the advice Benny Goodman once gave me, when I was working for him. And even

we better take his advice—and then we will take good choruses. Lots of guys have objected that in working out choruses beforehand, you lose the spontaneity and inspiration a jazz chorus should have to be a jazz chorus.

'Inspiration' May Lay a Clam

That is no doubt true to some extent. But in playing for the public, it's smarter, I believe, to play a good chorus you've worked out beforehand, and one you're sure of, than to leave it up to chance and the inspiration of the moment—both of which may lay down a nice clam for you.

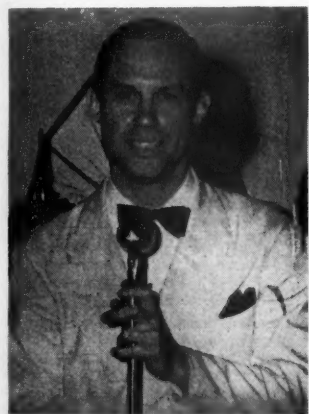
Please note, I said this applies in playing for the public. And after all, if you're not playing for the public, who are you playing for?

Here's another point: If I have taken a chorus a certain way on (Modulate to Page 18)

Van Alexander Out Of Price Quartet

St. Joseph, Mich.—The Doc Price quartet, that fine jump crew at the Hotel Whitcomb, has been held over indefinitely in the Marine Bar and Dining Room. Lee Lockwood went in recently on 88 replacing Van Alexander. The combo now includes: Doc Price, trumpet, bass; Lane Emery, trumpet, 88; Tiny Tim, guitar, bass, and Lockwood.

Ex-Steel Worker Has Star Band



New York—Charlie Barber hails from Atlanta, and once made his living wrestling with steel beams and hot rivets. Shown at the mike above is Barber, who books himself and who works more regularly than many a name band. Men like Hymie Shertzer, Bill Graham, Harry Jaeger, Zeke Zarchy and other CBS and NBC house men are invariably in Barber's band on club jobs. Charlie, formerly with Fred Waring, plays trumpet, trombone and bass and has been leading his own band for two years. Barber left Atlanta for New York 14 years ago—but still has a drawl.

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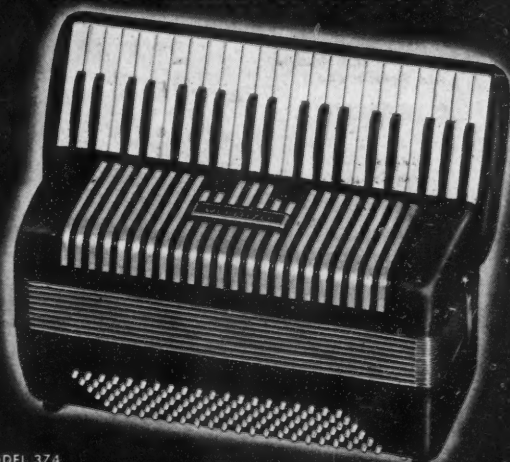
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A Group of Rare Boys and 'Smack' . . . It wasn't so long ago in the story of hot jazz that Fletcher Henderson boasted this batch of aces in his band. They reigned over the Grand Terrace in Chi in 1935 and '36. Left to right around 'Smack' are Chu Berry, Joe Thomas, Horace Henderson, Sid Catlett, Dick Vance, Teddy Lewis, Buster Bailey, Ed Cuffey, Elmer Williams, Israel Crosby, Roy Eldridge, Jerome Pasquall, Bob Lessey, and Ferdinand Arbello. Pic courtesy George Hoefer.

The Hot Box Prattles With Collector's Data

(Jumped from Page 15)

The master does not have a vocal and is entirely different from the version issued on American Okeh. Charles Rogers writes that Bill Russell, Fred Ramsey, and Charles Edward Smith have a contract to do another book on jazz along the lines of The Record Book by Hall, used by classical collectors. Bob Sales advised that Duke Ellington's *Animal Crackers* originally on Gennett 3342 has been found on Buddy 8063. Bob also obtained the personnel of the Al Trent orchestra which recorded for Gennett in 1931. Personnel is Trent, piano; A. G. Godley, drums; Eugene Crook, guitar; Eppi Jackson, bass; Chester Clark, Herbert "Peanuts" Holland, George Hudson, trumpets; Leo "Snub" Mosely, trombone; James Jeter, Lee Hil-

liard, and Charles and Hayes Pillars, saxes. The Jeter-Pillars Club Plantation orchestra (Vocalion) was formed when the Trent band broke up. George Hudson is now playing with Dewey Jackson on the Streckfus liner, Senator, and gave this personnel to Sales.

Solo of the Month: Bunny Berigan's horn on Red Norvo's *Blues in E Flat* on Columbia.

Addenda: Charles Walter Powell, Chicago collector removed to Davenport, comes to town singing the praises of one Eston Spurrier, the trumpet player with Jimmy Odets' band at The Lark in Davenport. Spurrier was a personal friend of Bix and is said to play as close to Bix as anyone ever has. Paul Whiteman, on a visit to Bix' home town about a year and a half ago, offered Spurrier a job. But

Bix' prototype has a regular job as deputy sheriff and in addition is on a Peck Kelly kick, so refused the PW offer.

SHEET MUSIC BEST SELLERS

Intermezzo (Schubert)
My Sister and I (BMI)
Amapola (E. B. Marks)
Maria Elena (Southern)
Do I Worry? (Melody Lane)
I'll Be With You in Apple Blossom Time (Broadway)
No. 10 Lullaby Lane (BMI)
Dolores (Paramount)
Walking by the River (BMI)
New San Antonio Rose (Berlin)

SONGS MOST PLAYED ON THE AIR

Intermezzo (Schubert)
My Sister and I (BMI)
Oh! Look at Me Now (Embassy)
Things I Love (Campbell)
Amapola (E. B. Marks)
Two Hearts That Pass in the Night (E. B. Marks)
Georgia on My Mind (Southern)
C'Bo New (BMI)
Walking by the River (BMI)
South of North Carolina (Forgie)

Personnels

Ben Cutler

Phil Waltzer, sax, flute, clarinet, violin; Frank Rush, sax, violin, flute, clarinet; Billy Rose, sax, clarinet, violin; Murray Held, sax, clarinet, cello; Sam Shampers, sax, violin; George Koch, violin; Sy Sugar, trumpet, violin; Pete Morris, trumpet, violin, malophony; Fred Barwick, trumpet, violin, arranger; Sy Levitan, piano; Sam Bass, drums; Pete Ippolito, bass; Ben Cutler, leader.

Campus Muscats

Roland Fribourghouse, Warren Nelson; Riley Gardner, reeds; Ted Jacobson, George Means, trumpets; Robert Martelle, trombone; Mike Mikusha, drums; Don Rasmussen, bass; Sam Keel, piano.

Don Norton

George Beck, Jack Covey, Garney Sherman and Norton on reeds; Harvey Thompson, Bob Green, Lloyd Washburn, trumpets; Eddy Saenger, Matt Hantala, trombones; Ray Clement, piano; Harold Roberts, bass; Howard Corbus, drums, and Cecelia Mack on vocals.

Jack Leonard

Larry Catanz, Bob Richards, Ralph Lippe, reeds; Bill Dentino, trumpet; John Corasole, bass; John Nicolas, drums; Mildred Hewitt and Marty Sine, vocals, and Joe Martin and Leonard on pianos.

Bert Noakes

Vern Calloway, Ed Holmes and Noakes on reeds; Laurie Wilson, trumpet; J. Van Buskirk, guitar; Don Keeler, drums and Mickey Miguelon, piano.

Art Berry

Julian Sparks, reeds; Gene Eagle, piano; Harry Willford, trumpet; Andy Anderson, drums; Mercedes Banks, vocals, and Berry fronts on Eddie.

Del Casino

Edwin Keegan, Lee Martin, Sid Stamer, saxes; Phil Hart, Ed Percelli, trumpets; Red Jessup, trombone; George Hill, Fritz Meyers, Irving Kritchmar, siddles; Al Hermon, drums; Bert Naser, bass; Joel Nash, piano, and Casino fronts on vocals.

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Love Can Do the Darndest Things

Well Well
Wedding Bells
Marcheta

Orchestration Reviews

★ by TOM HERRICK ★

Gray's 'Sun Valley' a Tough One

Sun Valley Jump

Published by Mutual, Arr. by Jerry Gray

Here's a tough one. Don't even think about trying to read it on the job. It's a typical Glenn Miller riff manuscript with a goodly share of high brass work, written out hot solos and some solid ensemble. A four bar intro takes it into 16 bars of sax; brass gets the bridge and saxes finish it out to a second trumpet pickup into 16 bars of hot. Tenor gets eight and second horn takes the last eight with a written triplet figure up to high E if he cares to play as written. Brass plays sock figures at H with some screwy unison sax figures and the last 32 kicks hard.

Till Tom Special

Published by Regent, Arr. by Fletcher Henderson

Amazing how Henderson who can write 'em so tough for the name bands can keep them simple for Joe Doe and his Nine Collegians. Sax organ backs up a brass intro into the first chorus where crisp brass figures accompany the unison sax lead. Brass plays the bridge, saxes take it out and the first 16 of the following chorus go to hot tenor. The last is nicely orchestrated with brass on a riff lead supplemented by echoing sax figurations, ride trombone and trumpet splitting the bridge and a pianissimo finish.

A Tale of Two Cities

Published by Harms, Arr. by Jack Mason

A sweet, slow ballad tune by Joe Burke and Sam Lewis. Lead alto takes a sixteenth note pickup in the intro followed by a cut brass chorus with saxes alternately backing up the lead and playing detached figures. The repeat choruses follow, saxes taking the first and brass second. The last continues in the sweet vein. A nice tune.

Drumboogie

Published by Variety, Arr. by Elton Hill

Written by Gene Krupa and his new sideman, Roy Eldridge, this is another of Krupa's own series of originals and it's a powerhouse with a lot of work for 1st and 2nd trumpets. An eight bar piano boogie leads into 12 bars of 2nd trumpet on the lead. Piano gets four more on the boogie kick into a brass-sax deal where brass hit a plunger figure and saxes get on a pedal low note, but loud. Follows a female vocal where the lads in the band can yell "Boogie" at various strategic points. After I the 1st and 2nd trumpets kick the lead around in as knocked-out a thing as ever went into a stock. Brass then continues with plunger figures behind unison saxes with an eight bar drum solo at the end. This is hard bit of jam to master and it's a swell arrangement to have in the books.

Shim-Me-Sha-Wabble

Published by Marks, Arr. by Buck Ram

Here's a revival of one of those fine old dixie tunes from the so-called hey-day of jazz. Unison brass plays the intro and then backs up unison saxes on the lead in the first chorus. Tenor gets 16 at B followed by more sax section work at C. A four bar interlude at E puts alto on clarinet a third above the lead trumpet while the rest of the section changes to clarinet. A four clarinet chorus follows succeeded by muted 2nd trumpet. The last chorus is much the same as the first. Really sharp if you care for two-beat.

Well! Well!

Published by Mills, Arr. by Will Hudson

A bright bounce tune from the Crosby band's new pic "Sis Hopkins." Eight sterling bars of intro lead into the usual repeat chorus. Hudson does a nice job of orchestrating with his special chorus, giving the lead to muted trumpets voiced with clarinets well

broken up with tenors and trombones in unison at the bridge. Ensemble takes it out.

ALSO RECOMMENDED

Don't Cry, Cherie—Published by Shapiro-Bernstein, Arr. by Jack Mason

Are You Faithful?—Published by Melody Lane, Arr. by Jack Mason

If This Be Love—Published by Cameron, Arr. by Paul Weirick

My Lost Horizon—Published by Southern, Arr. by Vic Schoen

Oo! Oo! Peekaboo—Published by Vernon, Arr. by Genovese

The First One To Say Good Morning—Published by Keystone, Arr. by Paul Weirick



Like Father . . . Little Elizabeth

abath, 14-month-old daughter of bassist Henry Fort, is in a hurry to grow up and take a few whacks at that doghouse of dad's. So pop is helping her thwack out a couple of deep ones here. Fort is doghouse man in Fletcher Butler's septia society crew in Chicago. Band works Bronzeville's better club dates, using from six to ten men.

Lip Vibrato Makes Better Blend: Murray

(Jumped from Page 17)

a record, and I DON'T play it the same way on a dance job, or theater date, I hear about it plenty! People who have listened to the record and learned the chorus by heart come expecting to hear that chorus. If they don't, they're disappointed—to put it mildly!—even though the spur-of-the-moment chorus is better than the one on the record.

'Give 'Em What They Want'

The public likes a thing the way it is familiar to them, and I can't see that it's a violation of any musical idealism to give them what they want, providing it is good in the first place, and they have come to recognize it as good.

In other words, playing for the public does not mean playing the sickening slush of the mickey mouse bands. It means playing something good for them, which bears repeating. Certainly a chorus can stand any number of repetitions, if it is musically sound, and pleasing and satisfying to the ear.

McKenna's handstand slide, shot on the travels of the tram appear in every other issue of the Beat. Murray will help you with your individual problems, if you write him c/o Down Beat, 608 S. Dearborn St. Chicago. Enclose the old S-A-E for a personal reply.

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Blues My Naughty Sweetie Gives to Me
Swing Mikado

LARRY CLINTON

Snake Charmer

HELMY KRESA

Salud, Dinero Y Amor
Te-Ra-Re-Boom-Dar-E

VIC SHOEN

Wait and See
Cockeyed Mayor of Kaunakakai
Let's Dance
Ide, Sweet as Apple Cider
Say "Si Si"

JACK MASON

Two Hearts That Pass in the Night
For Want of a Star

BUCK RAM

Tishomingo Blues
Shim-Me-Sha-Wabble
Fine and Mellow

WILL HUDSON

Amapola

LEW HARRIS

Manhattan
Sentimental Me

CHAS. HATHAWAY

Why Cry Baby

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Nashville, Tenn.—At the recent dedication of the Vultee Aircraft factory here, Adrian McDowell played at the luncheon given for the official dedication party. At left is Sir Henry Self, Chairman of the British Aviation Corp., McDowell in center, and at right Wendell Willkie. The McDowell unit is an 8-piece, now in its ninth month at the Colonial Dinner club here.

Musical Horoscopes

Jimmy Dorsey

by KENNETH ROGERS

Anyone endowed with ordinary capacities can learn to play a musical instrument, but only those whose natures are attuned to the subtle complexities of musical expression can become really good musicians. In this sense, Jimmy Dorsey

is a "natural." Born with the Sun, and the powerful planet Jupiter in the sign Pisces, his basic temperament is sensitive, impressionable and responsive.

There is a certain psychic quality in him. Deep within, his nature is variable, and receptive to moods. This is the reason for his "Contrasts in Music."



Jimmy

Because his own nature does not desire a fixed pattern in life, in his work he likes to interpret music in a variety of ways. He is more interested in the form of expression than in subject matter.

He likes to translate the many meanings hidden in the bald notes of the score.

On the surface he has a pleasant, cheerful personality, due to the Moon being in the vital sign Leo. This is a proud, commanding sign. He wants to be a leader in his field. This want is backed by a strong, hard will, the effect of Saturn conjunction his mental ruler, and by a powerful ambition created by Mars conjunction his business and money ruler. These two later qualities, however, are apt to be hidden from the world, glossed over and concealed by a superficial friendliness.

He's a "Gloomy Fatalist"

The depressing planet Saturn makes him a gloomy fatalist. Deep within, he doubts himself, he is secretive and somewhat suspicious of the intentions of others. Whenever he thinks about anything he looks on the dark side. This could be a detriment to his music, shadowing the flexibility, interpretive qualities and the vitality which exist elsewhere in his nature. He should never think about music if he wants to do his best. He should write and play through his emotional feelings!

Jimmy appears to be a very poor business man, though he probably thinks himself a good one. He is too impulsive in handling money and business contracts; he deceives himself, and because of this is easily deceived by others. He can and will work hard to fulfill his ambitions, but unless he is associated with an absolutely trustworthy manager he may find that

About the Author

Kenneth F. Rogers, who is writing a series of "musical horoscopes" on noted band leaders for *Down Beat*, is one of New York's most prominent astrologers and writers. He is author of "The Value of Astrology" and "Vocational Astrology," and in addition, is a regular contributor to several astrology magazines.

In his series for *Down Beat*, his writings are exceptionally interesting inasmuch as he doesn't know the leaders personally. All he has to work with are the leader's birthdates. The Jimmy Dorsey column is the first of a series.

others get most of the benefit. He should definitely avoid gambling and speculation, and should save his money for the future, or later on he may be sorry.

Publicity is the result of hard work. He should never compromise with himself, as far as music is concerned. If he started catering to the casual public whom he would quickly lose out. Some unfriendly aspects to his natal Moon and Mercury show that for a lasting success he must establish his own high standards, and stick rigorously to them.

Must Watch His Health

Transitory Saturnine influences indicate that personal problems have been besetting him during the early part of 1941. These soon pass, and some constructive, Jupiterian, aspects aid him during later 1941 and 1942.

Some fairly serious difficulties begin to present themselves late in 1942, becoming intensified through 1943. Before this period starts, Jimmy should see that all elements of his personal and business life are on a well established basis. He should make a thorough check of his health, and maintain himself in good condition. Any long term contract he may have running past 1943 is likely to be broken to his disadvantage.

Don't miss the anniversary issue of the *Beat*, July 15. It'll be crammed full of fine gummy news, hot articles and pix, plus the columns of *Down Beat's* regular feature writers and technique columnists.

Barnet Says He Doesn't Imitate Duke

(Jumped from Page 2)

Why, then, should I be singled out as an imitator?

The answer may be that very few of the big name bands have played Duke's music, except for some of his more famous popular songs. Yet they have probably played the music of Henderson, Carter, Hudson and a dozen other arrangers whose work has been distributed among all the bigtimers; they have played these either as stocks or re-arranged stocks, without being branded as "imitators" of some other band-leader who happened to write the numbers.

If my object in playing Duke's music were merely to "imitate," I might just as well stop playing, because nobody is ever going to play Ellington's work better than Ellington himself. What I have done, and what my arrangers have done, is to take some suitable Ellington work and adapt it as far as possible to our own musical personality. Billy May, who made several of the best Ellington things for my band, had a great style of his own, though admittedly it was influenced largely by Duke. Horace Henderson arranged Duke's *Birmingham Breakdown* for me, and the result was something different from Duke's versions, but something which I think I can claim had a character of its own as well.

Instrumentation Differs

In any case there is one very substantial reason why the accusation of being a second-hand Duke is false. Just look at the instrumental set-ups of our two bands. Much of a band's personality, musically, depends on the instruments used for the solos which take up a major part of the time in any arrangement.

Duke leads the band from the piano. I lead on saxes. Duke features a lot of clarinet solo work, baritone sax solos, valve trombone solos, "dirty" plunger trombone solos, and prominent string bass solo work. I have none of these features. There is only one number in the whole books, by the way, on which I play clarinet, and that's Barney Bigard's *Lament for a Lost Love*. I have to borrow a clarinet from one of my boys whenever we play it.

On the other hand, I have a solo guitarist whom I used a lot, whereas Duke never features guitar work; and I have a piano soloist who's as different in style from

CHARLIE Carroll
"Ace Rhythm Man" for Larry Clinton

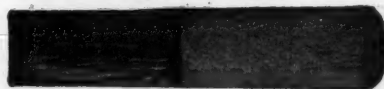
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Slipmen in a Sly Mood



Detroit — It wasn't just last week that Gordon Sullivan snapped this sharp shot, but it's still a good pic of the Jimmie Lunceford tram section, caught when they felt good on a vehicleville date. Trummy Young is at left, Elmer Crumley center, and Russell Bowles at right.

Duke as Tatum is from Basie. More important, my arrangers have to voice the stuff entirely differently as I use eight brass whereas Duke has six, and I have different doubling in the reed section.

'Just Enjoy Playing Duke'

Does all this add up to a picture of a Duke imitator?

No, I'm afraid the only fair conclusion to make is that the boys and myself, like a million other musicians, enjoy playing Duke's music once in a while and make it part of our library—but a relatively small part.

However, there's still a possibility that one of these days I may be able to add Billy Strayhorn, Ellington's brilliant young assistant, to my arranging staff. I talked to Duke about it once and although Duke still needs him at present, maybe eventually I shall be able to boast of a former Ellington arranger on my payroll.

When that time comes, anybody will be gladly allowed to call mine the "white Ellington band" and get away with it!

A year's subscription to *Down Beat* sets you back only three bucks. That way you don't have to scrape for each issue separately. Send in your subscription today.

Romanelli Ork On Sparks Show

Toronto, Ont.—Luigi Romanelli's King Edward hotel ork—12 men with four fiddles added—is doing the 13-weeks Ned Sparks Show originating over CFRB here. Of the 52 CBS stations on which the show is heard, CFRB is the only one in Canada. The show, on every Sunday, is produced by the Province of Ontario and is designed to induce Yanks to spend their vacations above the border.

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HOW TO GET YOUR LISTING

This July, as in the past, *Down Beat* celebrates its anniversary with the publishing of the July 15th Anniversary Issue. It will be distributed to several thousand buyers of music throughout the country in addition to the regular circulation. Every band-leader who advertises in this issue will get a FREE listing in the catalog of bands which will be mailed out later in the month.

In other words, Mr. Music Buyer will first become more familiar with your band through your Anniversary ad. Then a short time later he will receive complete information as to your availability and what you have to offer. Your Anniversary ad and free listing may be directly responsible for placing you and your band on a good paying job, so . . .

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Men Behind the Bands

★ Ben Homer ★

by TED TOLL

At times it's been a pretty tough row for Ben Homer to hoe, but now—although it's the last thing he'd consider doing—he can sit back and coast, with the assurance that his stuff has "caught" and that the boys on top know that a Ben Homer score is almost sure to be a superior one.

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Got Third Year Scholarship

There was also an occasional jobbing date that added a much-needed few bucks to Ben's generally bare wallet. Then for his third year he wangled a half-year scholarship on his past record, and then competed to win the last half of the third year's tuition free.

When Artie Shaw came to Boston—at about this time—and Ben succeeded in getting a job copying Jerry Gray scores, the young student thought he'd reached his pinnacle. That was the greatest kick he'd come across so far. Gray's



Ben Homer

stuff added a lot of valuable background to Ben's training, and he spent more time from then on working out ideas of his own and making original arrangements.

The first arrangement Ben ever sold was a six piece, for "two or three dollars," on *Blue Lou*. A Negro band passing through town on its way to a summer job in a Maine joint, bought it.

When Ben lost out in the competition for a fourth year's scholarship, he had to beat it home, having no means of carrying himself any farther. He had soaked up plenty of music in those three years, enough to give him a broad background in theory and practice which would stand him in good stead a few years later.

But he went home and "sulked for a couple of months. The world was beating me down," or so he thought in the general depression that accompanied his inactivity following three tough years of study and panic.

Bummed Down to N. Y.

In September of '38 Ben bummed down to New York to look up his cousin, Phil Cohan, the producer of the Chesterfield show, with a vague hope that maybe Phil could give him a couple of leads for jobs. He got with Cohan and as they happened to be riding down an elevator in Radio City, Phil introduced Ben to a fellow

named Scott, with whom they had lunch.

Not until lunch was half over did it dawn on Homer that the guy sitting opposite him was Raymond Scott—the Raymond Scott.

As Ben puts it, "I realized that then was the time to open my yap if I ever hoped to get anywhere." So he opened his yap. And he realizes that the decision to open his yap at that moment was really the jumping off point from sulking in Meriden to becoming the widely known and highly respected young arranger he is today.

He wasted no time in pulling a couple of arrangements out of thin air and asking Scott to look them over. Ray graciously accepted them and said he would. They were on *Kashmiri Love Song* and *You Call It Madness*.

Meets Whiteman

Cohan took Ben to a Chesterfield rehearsal of the Whiteman band that same afternoon, at which time Ben met PW. That thrilled him appropriately, and as he hitchhiked back home to Meriden that same evening his head was in the clouds.

Within only a few days a wire came signed "Harry Warnow," saying that he had rehearsed Homer's arrangements and that a job was waiting for him.

The job turned out to be taking musical dictation; Scott would sit at the piano and noodle and Ben would take it all down on manuscript. "I did more arranging for Scott in the next three months than I have done since." And every Saturday afternoon Ben would catch the Whiteman rehearsal for Chesterfield. He got particular jabs from Jack Teagarden, which might have shown observers that the kid was on the right track. But "T" had been a favorite of young Homer's for several years.

One day on his own initiative he presented Whiteman with an arrangement in 4/4 on a Handel fugue, which he had transcribed for the Swing Wing of the band. The band played it and it scored heavily. Teagarden had the idea of forming his own band then, and he approached Ben to do the arranging. During the ensuing weeks Homer made between 15 and 20 arrangements for the Teagarden band—before it had its first rehearsal. Among Ben's works for Jack's band were: *That's Plenty*, *Clarinet Marmalade*, *What Is This Thing Called Love?*, *All My Life*, *Diane*, and *You Know That I Know*. In all Teagarden acquired about 65 Homer arrangements. But when Tea and the boys lit out of the Roseland Ballroom in early '39 for Chicago and the Blackhawk restaurant date, Ben, determined to get his full membership card in 802, decided to stay in New York. So he gave up his work for "T."

Wrote 'Shoot the Sherbet'

After a few weeks of doing incidental arrangements for bands including Al Donahue, Mike Riley, and Eddie Brandt, Ben connected with Bob Chester, in May, 1939, and stayed with him until July. It was during this period that he wrote *Shoot the Sherbet* to Me, Herbert.

Ben explains that this idea was meant to be just a gag on trumpeter Herbie Dell, who had a favorite lick that the boys used to describe as "sherbet."

"That was my first and last attempt at composition," says Homer. Then during the next three months Ben wrote out the overtures for Nat Shilkret's Magic Hour program for RCA-Victor, on such tunes as *I Want to Be Happy*, *Liza*, *I Got Rhythm*, and *Lonesome Road*. During this period he



Hoff and Hogan . . .

Ding a bangup job on the date at Blue Gardens, Armonk, N. Y. Carl Hoff, the ex-Al Pierce show maestro, is shown here during a moment of relaxation with his band's chirper, Louanne Hogan, who has dropped the Hogan for professional reasons.

made many good connections in the trade, and from Sept. to Jan. 1940 Ben worked for Teddy Powell. It was Homer's arrangement of the tune *The Sphinx* about which Barrehouse Dan, reviewing the record in *Down Beat* said alliteratively, "The Sphinx Stinks." Ben says it was badly played.

In late January of '40 Ben lined up with Seat Davis, who was just getting organized and needed a book. Ben left town and worked with the Davis band, arranging for and rehearsing it. Then for the rest of the year he stayed in New York, doing per-arrangement things for various leaders.

Started for Brown in '40

It wasn't until December of 1940 that he started writing for Les Brown. Until that time Ben says he probably made at least one arrangement for every band in the world.

For Les and the band, Ben thinks his best work has been done on *Song of India*, *Anvil Chorus*, *Deep River*, *Marche Slav*, *The Sardar's Procession*, *Beau Night* in *Hotchkiss Corners*, *Song of the Islands*, *Barbara Allen* (old English folk song), *Celery Stalks at Midnight*, and *Swing Low Sweet Chariot*.

Homer's work now shows a decided Lunceford influence. He admittedly prefers "negroid type" phrasing, steers clear of "four beat" scoring, preferring to phrase giving heavy first and third beat accents to sax or brass sections or ensemble, and letting the rhythm section carry along naturally on the off beats. Ben says he constantly tries to phrase so that the push comes out of the phrasing itself, so that it is not necessary for the rhythm section to be driving the band. "And I try to get most of my effectiveness in simplicity," says Ben.

Likes to Voice 'Open'

He likes the open style of voicing, uses the best taste in construction of changes. "His intros, modulations and endings, in particular, are superior," says Brown.

Bill Moore is Ben's favorite arranger, "ever since I'm In an Awful Mood." And Bill Finegan and Billy May are high in esteem. Dark and little in stature, with a dry humor behind his sharp dark eyes, Homer is enthusiastic about everything, particularly about a girl who was Berenice Danciger of Leonia, N. J. until Sept. 3, 1939, when she became Mrs. H. and eight-months-old Charles Frederick (Rickey) is the head of the family. Watch Pop, Rickey, he's going far.

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"I'm All for You, Body and Soul"

Critic Frazier Sings Praises Of Jimmy McPartland's Crew

(Jumped from Page 7)

name. I'm extremely rueful that the recording companies felt otherwise.

At the risk of making myself appear that way about Benny Goodman, I'd like to say that I'm almost completely in accord with Dave Dexter's remarks about him in a recent record review. There's no question but that Benny's present band is radically different from any of his previous ones in certain respects, but I still insist that it hasn't changed in its broader aspects. It still sounds like what we have come to know as a Goodmanish band and that, it seems to me, was my chief contention. Musically the band maintains a pretty high and authoritative level, but I'm rather inclined to regard it as sadly deficient in its actual

content. These days I listen to only two big bands—Ellington's and Basie's—with any deep enjoyment. Duke, of course, is as great as ever, while Basie, after a rather hectic period of bum breaks, seems to have settled down to producing the vital and moving music of which he is capable. I was frankly worried when Lester Young left the band and I confess that I still miss his solos, but I do find that the reeds have a better blend since his departure and that Buddy Tate is playing sumptuously these nights. Speaking of big bands reminds me that Earl Hines sounds progressively better and needs only time and sound exploitation to become really big. I made it a special point to catch Claude Thornhill while he was around Boston, but the band is still too green to stand judgment. Its arrangements are good and, at times, impressive, but there are still some glaring weaknesses that only time will eliminate. It's a sound, competent band, though, and it seems to have the proper ingredients to insure its eventual commercial success. It's a great mistake, however, for anyone to label it a hot band, for it's no such thing. I had hoped to be able to say something about the new Sam Donahue band which has been breaking in around here, but Cy Shribman's been getting it a lot of college dates and I'll have to postpone my remarks until it gets back into a dance-hall again. If the excitement that it's been creating among musicians is any reliable criterion, though, it's going to be a pretty special band.

Ex-Henderson Men Keep Rochester On the Stomp

by BILL HUGGINS

Rochester, N. Y.—George Clarke, the ex-Stuff Smith tenor and Buffalo's best man, was tossed out of a job when Leo's Onyx Club abandoned its band policy recently. George gets in the Hotel Webster sessions in North Tonawanda frequently.

'Jug' Pritchard with Gill

Mel Gill's eight fine men are at Roseland Park, Canandaigua. Mel, once with the old Bennie Moten band, plays alto. "Jug" Pritchard is on bass with Mel. (Note to Duke: If Blanton ever gets laid up or anything, here's your man!) Pianist Earl Fraser's tune, *You're Too Lovely to Last*, should go places.

A bunch of ex-Horace Henderson men make the Roy Mack combo at the P. & L. Grill one of the rollin' in this part of the universe. Bob Dorsey's on tenor, Debo Mills, drums (he was shown on the back cover of the May 1 *Beat* at a Cafe Society jam with BG), Harold "Salty" Johnson on trumpet and vocals, and C. Q. Price on alto. Mack plays piano and Dave Dickson is on bass. "Sugar" Payne does vocals.

Whiskey as Door Prizes

Just what the hell are they doing to Horace Henderson? They sent him up here with a pickup band to open Long Point Park on Conesus Lake, and the band was the biggest flop ever heard of in this section. Used stocks all night. And a stinker was pulled by the sponsors, The Wolves (?), when they gave away to a young crowd two door prizes, one a bottle of whiskey, and a grand prize of one case of the same. Sad business.

Doc Whitby, also of the old H.H. band, switched from Milt Thomas' crew to Babe Venter's, with Bob Johnson replacing him. . . Harder Downing's Boston bunch due to open Manitou Beach, using sepia Ernie "Jumpin' Jive" Washington on piano.

Rubbertown on Go; Local Men On Gravy Train

by JULES MARSHALL

Akron, Ohio—With the defence program causing a local boom, home town card holders are working steady at solid scale. Continental Bar, Kreaker's Heidelberg, and the Hawaiian Room of the Mayflower are all using crews of eight or more men—very unusual for the rubber city.

"Chic" Henry is at the Continental, using Kenny Baird on drums, Jack Ward on tenor. Chic plays piano and accordion. . . Andre Ponselles heads the Heidelberg combo, giving everything from Strauss to John Kirby. Band is very flexible and hits some fine slots when necessary. Because the home guard do not appreciate the good, this group features pop tunes, but does not become sloppy in doing so. When a kick tune is on top everyone sends. Jim Scrogge's sliphorn is of the best, while Pete Pish, young alto and electric fiddler, is a white Eddie South. Whitey Henry on bass, Pappy Martin on drums, and Ponselles' piano make a solid rhythm section. Tony Marino is on accordion.

Benny Strong is at the Mayflower. We have yet to dig him.

Don't miss the next issue of the *Beat* for news of AFM convention happenings. It'll be out July 1.

"Fiddles Around" With a Band



This is the latest photo of Matty Malneck, whose fancy fiddlin' was a Paul Whiteman asset for a decade before Matty got the bug and formed his band. Unlike many another sideman whose band has flopped, Malneck is one of the most sought-after maestros. Currently at Hotel Chase, St. Louis, Malneck's crew recently clicked so well at the Rainbow Room of Rockefeller Center that it was contracted to return next October for the winter season. His combo comprises fiddle, harp, accordion, trumpet, guitar, bass, drums and piano.

Harlan Hogan's New 14-piecer Debuts on WSBT

by JOHN M. GLADE

South Bend, Ind.—Telegrams of congratulations from the entire mid-west flooded the studios of WSBT, the *Tribune* station, here when Harlan Hogan's new 14-man studio band bounced the air waves in a huge dedicatory program celebrating the installation of new floating studios, modern RCA control equipment, and a new transmitter station covering 38 acres.

In the 1½-hour program the band was spotlighted many times with such stars as Dale Evans, CBS swingsinger and co-writer of *Will You Marry Me, Mr. Laramie?*, and Buddy Clark and Virginia Smith. The huge Studebaker Male Chorus, one of the best known organizations of its kind, conducted by Ethel Stuart Gaumer, also contributed. In charge of the entire broadcast was Irene Rich, star of numerous radio shows and pictures, who acted as mistress of ceremonies.

Art Hodes on Long Island Location

New York—Art Hodes, pianist, is working as a solo act at Dave Harris' Cafe in Bayside, L. I. Temporarily stymied in his plans to form a band, Hodes hopes to get going with his own crew by late summer.

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DEPT. No. 5

NEW YORK, N. Y.

Bandleaders may list their bookings free of charge, merely by writing *Down Beat* by the 1st and 15th of each month.

A
Ackert, Henry (Star Club) Phila., ne
Atkinson, Len (Roanoke) Winnipeg.
Pam. Can. h.
Alm, Ed (BBE) Wilkes-Barre, Pa.
Paul, Taaty (Olan's) Chgo., r.
Payne, Charley (Westchester) Indpls., b.
Payne, Dan (Barclay Hotel) Wash., D.C.
Pedro, Don (Rumba Casino) Chgo., n.
Pennman, Blonds (Puritan Klub) Mendota,
Ill.
Perrell, Don (68 Club) Dallas, ne.
Perry, Ron (La Guardia Airport) NYC, ne.
Peters, Bobby (Sylvan Beach) Houston,
Tex.
Petty, George, Adjutant General's Off.,
City, N.J., h.
Pettit, Emile (Barry Plaza) NYC, h.
Pfeiffer, Fred (Camden) Winnipeg, ne.
Pitts, Dave (Gayety) Cincinnati, t.
Piccolo Pete (Club Pettie) Pitts., n.
Proctor, Walter "Trio" (58 Capitol)
N.O., La.
Puff, Johnny, Trio (Shells Rainbow Rm.)
Fla., n.
Piper, Les (V&A) Omaha.
Pierce, Dick (Crystal Lake) Indpls., b.
Pirone, John (Horseshoe) Portland, Ore., n.
Player, Walt (Mannings) Miami, ne.
Playboys, The (Ambassador Casino) L.A.,
Cal.
Plumack, Irvin (Royal Alibi) Winnipeg, ne.
Pollock, Ben (Sherman's) San Diego, ne.
Pond, C. (Crown) Portland, Ore., n.
Pooley, Harry (Cosmos) Chgo., ne.
Poppe, Louis (Oslo) Pitts., ne.
Pratt, Herb (Beach Club) Savannah Beach,
Ga., ne.
Powell, Herbert (WRNL) Richmond, Va.
Power, George (Continental Forge) Akron,
O., ne.
Price, Jesse (College Inn) K.C., Mo., ne.
Priest, Sam (Safe Society Downtown) NYC,
ne.
Priesman, Ernie (KOIL) Omaha, Neb.
Prime, Leon (Huss Rail) Savannah
Ga., ne.
Prima, Louis (Summit) Balto., b.
Proff, Clarence (Kellys) NYC, ne.
Probst, Bob (Diamond Horseshoe) NYC, ne.
Pruitt, Roger (Bigs) Hollywood
Fyns, Jess (WFWA) Fredericksburg, Va.

Q
Quartel, Frankie (Colosimo) Chicago, ne.
Quintana, Don (El Chico) MB., Fla., ne.

R
Raffell, Rod (Nightingale) Alexandria, Va.
Ramona, Ramon (Drake) Chgo., h.
Ramsey, Morrie (Kortown Bar) Sturgeon
Rapine, George (Station WGY) Schenectady
Rapsody, Lenny (Del Monte) Del Monte,
I.L., ne.
Rapp, Barney (Sign of the Drum) Clint.,
ne.
Ray, Arthur (Belmont Plaza) NYC, h.
Reed, Tom (The Grand) Hollywood
Red, Kemp (Stone Bridge Inn) Tiverton,
R.I., ne.
Reich, Ike (Casa Del) Tulsa, ne.
Reichman, Joe (Baker) Dallas, Tex., h.
Remaley, Ray (WEST) Easton, Pa.
Renard, Bill (Rocky Mountain) Ont., ne.
Respine, Bert (WRVA) Richmond, Va.
Rest, Harry (Church Club) Coral Gables,
Fla.
Reusch, Benny (Bowery) Detroit, ne.
Retford, Boyd (Woodwinds) Clinton, La., h.
Reyes, Rudy (Coca-Cola) Sunline, La.
Rhodes, Alvino (Rustic Cabins) Englewood,
N.J., ne.
Rhyndola, Howard (Palumbo's) Phila., ne.
Ries, Jimmy (Hilf Cafe) NYC, ne.
Reynolds, Tommy (Loew's State) NYC,
L. & E.
Rhodes, DuWayn (Ansley) Atlanta, Ga., h.
Rhodes, Sylvia (WLVI) Clint., h.
Rian, Mike (Country Club) Hlwd., ne.
Rich, Dal (Vancover) Van., B.C.,
Can., b.
Richards, Jimmy (Buckeye Lake) Colum-
bus, O., b.
Richardson, Revelers (Mill Mt. Club)
Rosnoke, Va., b.
Rio, Don (Blinking Pup) Chgo., ne.
Ritter, Miltie (New York Girl, N.J., ne.
Rines, Joe (WMCA) NYC, h.
Rizzo, Vincent (Jack Lynch's) Phila., ne.
Roberts, Red (Red's Pavilion) Niles,
Mich., h.
Robinson, Les (Spotlight) Hlwd., Fla., ne.
Rodco, Maurice (Capitol Lounge) Chgo., ne.
Rodgers, Roy (Rosedale) NYC, h.
Rodriguez, Nando (Copacabana) L.A., Calne
Rogers, Eddie (Rosedale) NYC, h.
Rogers, Eddie (Clark's Oasis) Buffalo, ne.
Rogers, George (WLW) Chgo., ne.
Rosen, Dave (Station KHJ-Mutual) Don Lee
Hlwd., Cal.
Ross, Tommy (Wisteria Gardens) Atlantis
Roth, DuWayn (Monte Carlo) NYC, ne.
Roth, Don (Chez Pare) Omaha, Neb., ne.
Roth, Frank (Spanish Castle) Seattle, b.
Roth, Steve (River City) Milwaukee, Wis.
Rous, Hal (Jeffs) Miami, ne.
Rowley, Art (Lau Yu Chai) Honolulu, ne.
Rowley, Jack (Royale) Chgo., ne.
Rubin, Jack (Royo Grande) Hollywood
Rucker, Claude (Rolling Greens) Club.
Saginaw, Mich., ne.
Sadler, Bob (Casino World Lodge) Ne.
Fernando, Cal., ne.
Salad, Warner (Mayfair) Lake Lansing,
Mich., ne.
Russell, Howard (Trionon) Regina, Sas.
Can., b.
Russett, Jack (Stevens) Chgo., ne.
Russell, Mark (Heidelberg) Jackson, Miss.
Rustin, Babe (MCA) NYC, h.

S
Sax, Harry (Subway Cafe) Chgo., ne.
Sally, Solid Senders (Avon Old Farms)
Avon, Conn., ne.
Saunders, Jack (Havana Madrid) NYC, h.
Saunders, Hal (St. Regis) NYC, h.
Saunders, Jack (Country Club) Roanoke
Savitt, Sam (De Lisa) Chgo., ne.
Savitt, Sam (Casa Matana) Culver City,
Cal., h.
Sawyer, Bill (Michigan Union) Ann Arbor,
Mich., ne.
Scalia, Louis (Empire State Orch.) Au-
burn, NY, h.
Schaefer, Jack (Casino Royal) Wash.,
D.C., h.
Schneider, Tony (Town & Country Club)
Milwaukee, ne.
Schrad, Danny Geo. Washington Jax,
Fla.
Schramm, Mary (Colonial Rm. Riviera)
Pitts., h.
Schuchter, Milton (KOA) Denver.
Schuchter, Carl (Baker) St. Charles, Ill., h.
Schultz, Carl (Padcock Club) Chgo., ne.
Schuster, Mitchell (Gloria Palati) NYC, r.
Seider, Stewart (Auntie Ann) Hamburg,
Ohio.
Shadrach Boys (Pirate's Den) L.A., Calne
Shand, Terry (Casino) Ft. Worth, Tex., ne.
Shaw, J. (Wheeling Park) Wheeling,
W.Va., b.
Shannon, Richard (Paris Club) Houston, ne.
Sharkey, Bill (Butler's Cafe) Jamaica, ne.
Shear, Don (Gait) Chgo., ne.
Shaw, Maurice (Chateau Moderne) NYC, ne.
Sheldon, Billy (Pier Casino) Daytona
Beach, Fla., ne.
Sheridan, Dick (Van Cleve) Dayton, O., h.
Sherman, Maurie (Topsy's) L.A., Cal., ne.
Sherman, Milton (Tie Tie) Montreal, r.
Sherrill, Ted (WRUP) Galvestone, Tex.
Shervin, Pat (Evergreen Casino) Pitts., ne.
Shinkens, Hank (KHQ) Spokane, Wash.
Shinnick, Art (St. Michel Club) Montreal
Shipman, Al (Broadway) Denver, b.
Shivers (El Patio) Balto., ne.
Shlegel, Irv (New Community Hall)
Marshalltown, Iowa.
Shouhntes (WHLD) Niagara Falls, NY.
Silvers, Johnny (Kitty Davis) MB., Fla., ne.
Simon, Stan (Swanson Inn) Hlwd., Cal., ne.
Simmons, Harold (Manoir Lafayette)
Phillipsburg, P.Q., Can., h.
Simon, R. (Rose's Diamond Horseshoe)
NYC, ne.
Slip, Harlie (Tower) K.C., Mo., t.
Slone, Ralph (WTMT) Cedar Rapids, Ia.
Slone, Stan (Swanson Inn) Hlwd., Cal., ne.
Sloroff, Ed (La Guay) Trainer, Minn., ne.
Smith, Chuck (Heilin's Camp) Indpls., b.
Smith, Earl (Olympic) Seattle, Wash., h.
Smith, Ed (Hollywood) Chgo., ne.
Smith, Paul (Club Rex) Birmingham
Smith, Russ (Rainbow Grill) NYC, r.
Smith, Bill (Club City) Chgo., ne.
Smith, Phil (Roadside Rest) Ocean-side, LI.
Smith, Earl (Minnesota) Minneapolis, Minn.
Sommer, Benny (Jackson) Fremont, O., h.
Spencer, O. (Spring) (See Ocean Bar)

T
Teasdale, Jackie (Olympic) Seattle, b.
South, Eddie (Safe Society) NYC, ne.
Spanner, Margay (Mansion) Youngstown,
Pa., ne.
Stanley, Ed (Romany Room) Wash., D.C., ne.
Steiner, Harold (Park Lane) NYC, ne.
Spielman, Sam (Paradise Island Casino) N.Y.,
Neckelle, NY, ne.
Spur, Paul (Villa) Toledo, O., h.
Springer, Bill (Club Rendezvous) Tallahassee, Fla., ne.
Stable, Dick (Chatterbox) Mountain View, N.J., ne.
Stanley, Stan (Knotty Klub) Sturtevant, Bay, Wis., ne.
Steel, George (River Bend) Wash., D.C., h.
Steen, George (Coq Rouge) NYC, ne.
Sterner, Royce (Nat'l Orch. Serv.)
Stones, William (WLW) Cincinnati
Stolsberg, Jack (KATE) Austin, Minn.
Strand, Manny (John Carroll's) Hlwd., r.
Strangio, Johnny (Kons Club) El Centro,
Cal., ne.
Strassny, Bob (Plymouth) Wash., D.C., h.
Strickland, Bill (Lotus Gardens) Wash., D.C., h.
Strong, Benny (Washington Tavern) Shreveport, La., h.
Strong, W.D. (Modern) Chgo., ne.
Stroud, Eddie (Arcadian) Toronto, b.
Stuart, Miron (Cornell's Ship) Milwaukee, Wis.
Sullivan, Eddie (Troadero) Wichita, Kan., h.
Summerville, Jimmy, Four Ms (Hi Line)
Sutton, Myron (Terminal Club) Menominee, Wis.
Swedish, Stephen (Wisconsin RY) Milw., Wis.
Sweeting, Bob (Harriet's Beach) Jacksonville, Fla.
Swingates (Towa Club-Columbia) Kansas, Mich., h.
Syvester, Saully (Blue Room) Sharpshooters, Nev.
Syvics, Don (Berlotelli's) NYC, ne.

U
Tansella, Steve (Willowmore Inn) Union City, NJ, ne.
Tatum, Art (Safe Society) NYC, ne.
Taylor, Betty (WKAT) MB., Fla.
Teagarden, Charlie (Donabush's) Mountainview, N.J., ne.
Teagarden, Chauby (Bloomsom Health) City, Okla., ne.
Teagarden, Jack (Ellith's Garden) Denver, Colo., h.
Thomson, Billy (College Inn) Cleveland, ne.
Thorndahl, Claude (Surf Beach Club) Vancouver, B.C., h.
Three Bits of Rhyme (Club Silhouette) Chgo., ne.
Threeaxis & A Deh (MAC Bar) Milwaukee, Wis.
Three Niblicks (Brevoort) Chgo., h.
Three Peppers (Martiniux) Wildwood, N.J., ne.
Three Shades of Blue (Terre Haute Inn) Terre Haute, Ind., h.
Toole, Pat (With) Jacksonville, Fla.
Top Hatters (Daneland) Concord, NH, t.
Tour, Don (On tour)
Towers, Fred (Chgo., ne.
Tracey, Jack (Coral Lane Inn) Opelousas, La., ne.
Tracy, Mike (Dutch Mill) Balto., ne.
Trask, Buddy (Charles Shrimman) Boston, Trudy, Fappy (115 Club) Grand Falls, N.B., h.
Trinit, Anthony (Greenwich Village Inn) NYC, ne.
Treble, Don (604 Club) Chgo., ne.
Trucell, Earl (WACE) Pittsburgh
Tucker, Orrin (MCA) Chgo., h.
Turner, Claude (Fly Party) Winnipeg, b.
Turner, John (Club) Balto., ne.
Turner, Joyce (Buette) Rock La., h.
Twidwell, Jerry (Essex & Sussex) Spring Lake, N.J., h.

V
Valles, Rudy (NBC) Hollywood
Van Dorn, George (WFRB) Balto., h.
Van Sicker, Carl (Madriplan) Wash., D.C.
Varoli, Whitey (President) Atl. City, N.J.
Varn, John (Club) Balto., ne.
Varrol, Tommy (Club Ball) Brooklyn, ne.
Varsity Club (Hilwaah) Grodyska, Pa.
Varzo, Eddie (Biltmore) Providence, R.I.
Vanzo Bros. (Agostino's) Chgo., r.
Vanzo, Alex (Mex - 2) Chgo., ne.
Versa, Bea (Hit Hat) Chgo., ne.
Versa, Joe (Congress) Chgo., ne.
Verovich, Finky (St. Charles) N.O., La.
Vierra, Fred (Tavern) Toledo, Ohio.
Vierra (Ivanhoe) Chgo., ne.
Vilella, Joe (KQV) Pittsburgh
Vince, Gary (Club) Chgo., ne.
Vincent, Jimmy (Belvedere) Balto., t.
Vincent, Val (S.S. America) NYC, h.
Vinn, Al (Northland) Green Bay, Wis., h.

W
Wald, George (Graystone) Detroit, b.
Walder, Herman (Kentucky Barbours) K.C., Mo., r.
Walker, Johnny (Casa Manana)
Walsh, George (Mex - 2) Chgo., ne.
Walker, Ken (Crystal) Kentville, NS, Can.
Wallier, Fata (C/o Harold Orloff) NYC
Walton, George

IN C



In His 'Death Ray' Hat this picture, by Werner Wolff, shows jump king Count Basie standing pensive between drummer Jo Jones and bassist Walter Page. Walt leans on his bull fiddle and beyond him can be seen Buck Clayton trying out a few of John O'Donnell's ideas on his horn. This pic was taken while the band was on an Okeh record date. The boys take a short vacation this month prior to opening in Boston's Ritz Carlton hotel on July 3, from where they'll be heard six nights weekly via NBC.

Claxton, Fields, Young with Long Band at Terrace

Chicago—Johnny Long's septa crew went into the Grand Terrace Cafe on the south side here ten days ago after the King Kolax' 15-piecer lasted only one week on the job. Kolax had followed Lionel Hampton on May 25.

Long has led a local band around town for a long time, fronting on trumpet. In his outfit now are drummer Carl "Kansas" Fields, tenor Dave Young, and pianist Rozelle Claxton, all of whom worked with Roy Eldridge until he joined the Krupa band several weeks ago. Long had been working the off-night session at the Terrace for four weeks. Complete lineup of the band, which gets WBBM air shots and several CBS TC's weekly, follows:

Thomas Moore, Young, and Warren Smith, reeds; Charlie Allen, Paul King, and Long, trumpets; Jerry Valentine, trombone; Clayton on piano; Fields, drums, and James Allen, bass.

Sec'y Becomes Road Manager

New York—George Gingell, for several years secretary to Sammy Kaye, recently was promoted to road manager of the Kaye outfit, which broke records at Meadowbrook in Jersey. Miriam Stern, formerly of MCA, moves into Gingell's slot as secretary to Sammy.

Kaye is the first schmaltz band to play the Frank Dailey spot. He was booked by Dailey as a result of his band's strong showing in the Meadowbrook popularity poll. Raymond Scott, who preceded him, is now on tour.

Russ Smith Into Rainbow Grill

New York—New band under the baton of Russ Smith, former Barry Winton sideman, which went into the Rainbow Grill in Radio City last week stacks up with Charlie Burnett, piano; Carl Shaw, drums; Saul Grant, fiddle; Sy Dugar, trumpet, and Jack Tarr, Johnny Ingram and Sid Stanley, saxes.

Smith's crew set indefinitely at the spot.

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Supreme Court's Slap May Force ASCAP Upheaval

(Jumped from Page 1)

tion calling for a licensing of all ASCAP agents in the state and stipulating that they shall pay to the state 25 per cent of all gross receipts collected for the playing of copyright music in Wisconsin.

So, Carolina the Latest

South Carolina on May 27 also fell on the "beat ASCAP" bandwagon when a law was passed which requires ASCAP to pay a tax on all revenue collected in the state. It calls for 3 per cent on gross royalties.

Rather than merely stand by and invite all the state governing bodies to enact laws which will place impossible barriers in the way of ASCAP, several song men in New York argued that the entire ASCAP organization should be revamped, with its ultimate function as a mere collection agency not unlike Harry Fox's Music Publisher's Protective Association. Meetings of ASCAP leaders were being held last week to decide what steps should be taken. Ironically, the Supreme Court blow came just at the time when ASCAP's negotiations with CBS and NBC appeared to be headed for a truce in the long drawn-out radio war. Mutual is the only major network now broadcasting ASCAP music.

Judgment Against Rogers Refused

New York—A judgment against band leader Buddy Rogers and his wife, Mary Pickford, was denied personal managers Arthur T. Michaud and James V. Peppe by Judge Murray Hulbert in federal court here last month. Michaud and Peppe are seeking \$150,000 each from Rogers and his wife, for alleged breach of a 10 year managerial contract. The managers say that the contract had more than nine years to run when Miss Pickford threatened Rogers with divorce unless he gave up the band leading business and retired to their Hollywood home.

Sinecore is Hoff Guitarist

New York—Joe Sinecore was in the guitar slot with Carl Hoff's band when Hoff opened at the Blue Gardens in Armonk, N. Y. Artie Ryerson, originally scheduled to be Hoff's guitarist, only rehearsed with the unit and did not join. Ryerson is doing record dates around town.

Jack Sadoff is Hoff's drummer and Vic Girard is on bass.

Biagini Joins Joe Venuti

(Jumped from Page 1)

directed—and which later became the Casa Loma orchestra. Through the years their friendship and admiration for each other's musicianship grew, but it wasn't until now that things developed so they could work together. Biagini has abandoned his band for good to work in Venuti's interests. General Amusement Corp. is booking Venuti, who went on tour after leaving New Orleans, headed for New York.

Hotels Plugged in Gordon Song Titles

New York—A different idea in tune titles, in which various musicians' hotels around the country come in for free network—and shortly recorded—plugs, is being used by Gray Gordon. Most of them arranger Frank Linale originals, titles include *Plymouth* (New York) *Rock, Forrest* (N. Y.) *Fire*, already written, and these to come: *Copley Square* (Boston) *Shuffle, Annapolis* (D. C.) *Wave, Croydon* (Chicago) *Crawl*, and *Claypool* (Indianapolis) *Jam*.

Scott to Embalm

Cincinnati—Bill Scott, crack tenor man with the Herbie Kay band, left the outfit here to become an embalmer. Bill made his decision after 2,000 miles of one-nighters in one week. He has entered the Indiana School of Embalming in Indianapolis.

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Welk Takes On 2 Trumpet Men

Memphis—Just before leaving Chicago to open at the Peabody Hotel here last week, Lawrence Welk added trumpet-vocalists Bill Kaylor and Dave Kavitch to the

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band. Kaylor, also a fiddle man, left Glenn Garr's crew to take the Welk job. Kavitch hails from Benton Harbor, Mich. He and Kaylor replaced Fred Keller and Don McDougall. Chirper Jayne Walton left the band to have her tonsils yanked. Until July 6, when she returns, Jo Ann Hubbard of Chi is subbing.



Mike Vetrano



Woody Herman

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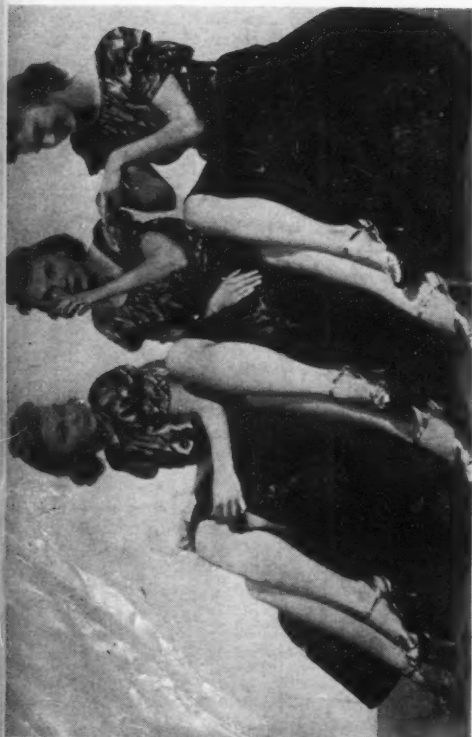
See Story on Page 1

DOWN BEAT



SYMPHONY · THEATRE

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And She Sings... Phyllis Lynne, gorgeous blond socialite of San Francisco and Los Angeles, is vocalist with the Russ Morgan orchestra. She plays a tough game of tennis and is a horse-woman of ability.

And So Do They . . . This comely threesome look considerably more like sisters than the average sister team who aren't sisters. Novelty of this shapely trio, though, is that with the advantage of looking alike they refuse to assume the phony acts of "sisters." They're Jane Carlsson, Jeanne Elander, and Helen Tebbe. They sing with Denny Beckner's band, now on tour for Stan Zucker. The girls grew up together in Red Wing, Minn., and are signed with Beckner for 2 years.



Sabotage . . . Three of the four King Sisters portend dire things for Alvin Karp's twang box unless he lets that top one drop quick. The Kings are co-owners of the Key band, whose bluebird records are hot sellers right now. These chicks are really sisters. They're Alyce, Donna and Yvonne. Louise missed the pic.



On the Boom . . . Pretty as a picture, movie starlets Kathleen Fitz and Carol Hughes, make terrific deco-rations for the sail on Hollywood con-ductor Felix Mills' 50-foot yacht, the "Burrapeg." Mills' outfit is heard on the CBS Lolly Parsons show, Hollywood Premiere, on Friday nights.



Put the 'Jump' in One O'Clock Jump . . . Strong men of the Count Basie brass section, these four powerful-lipped gents are Buck Clayton, Ed Lewis, Albert Killian, and Harry Edison. Jump purveyors par excellence, they are responsible for a large part of the drive that comes out of the grooves of the band's Okch records. They'll be pushing on the Basie date at Boston's Ritz Carlton next month, and at the Surf Beach Club, Virginia Beach, Va., starting July 25. Pic by Warner W. Hoff.

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